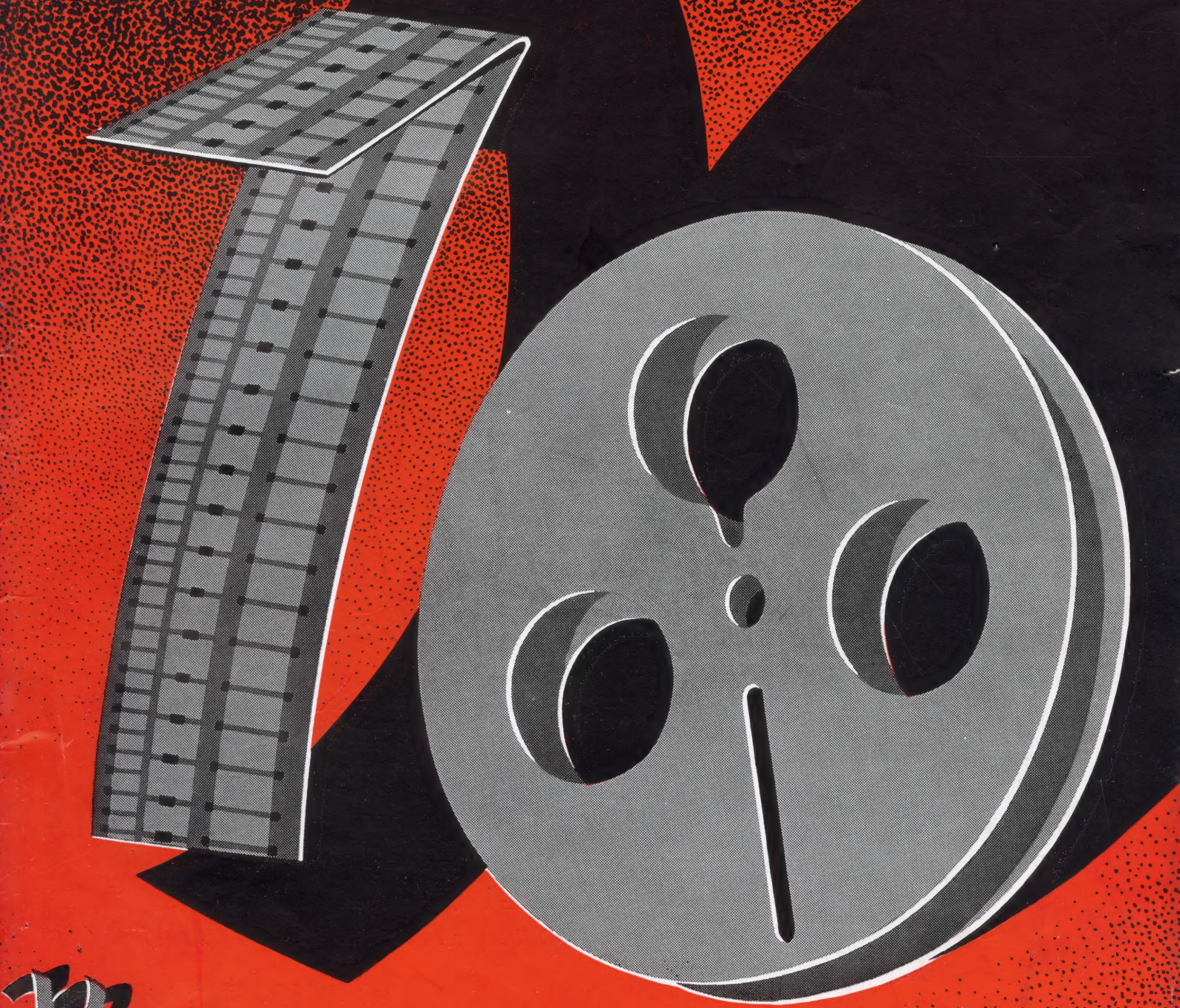
APRIL

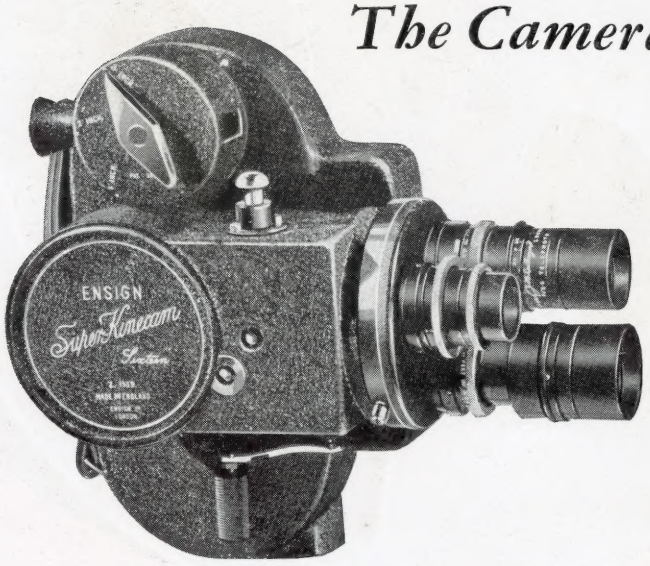
SIXPENCE

AMATEUR CINE WORLD



Best of 1954

The Camera for the Serious Worker



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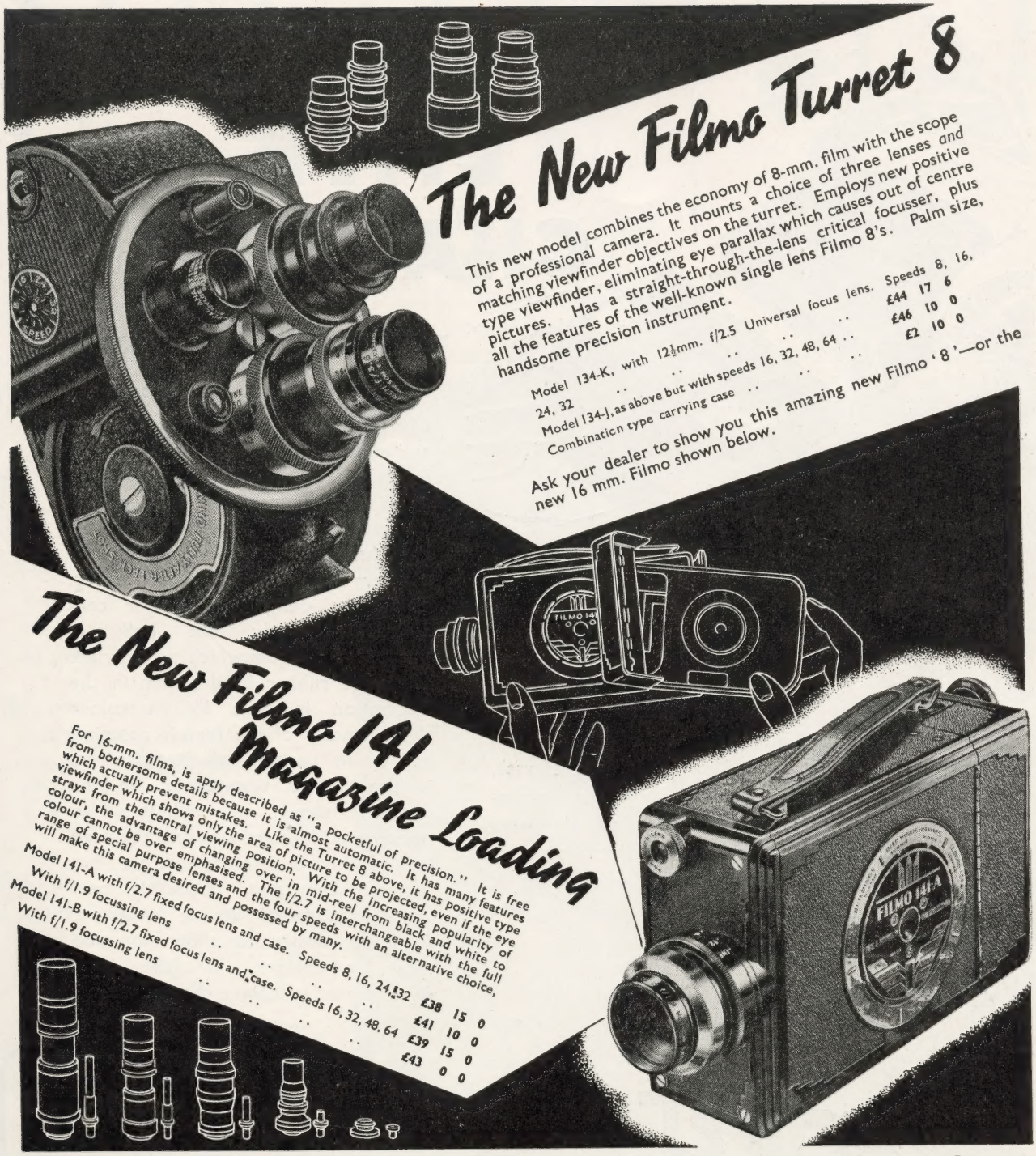

The New Filmo Turret 8

This new model combines the economy of 8-mm. film with the scope of a professional camera. It mounts a choice of three lenses and matching viewfinder objectives on the turret. Employs new positive type viewfinder, eliminating eye parallax which causes out of centre pictures. Has a straight-through-the-lens critical focusser, plus all the features of the well-known single lens Filmo 8's. Palm size, handsome precision instrument.

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Model 141-A with f/2.7 fixed focus lens and case. Speeds 8, 16, 24, 32	£38 15 0
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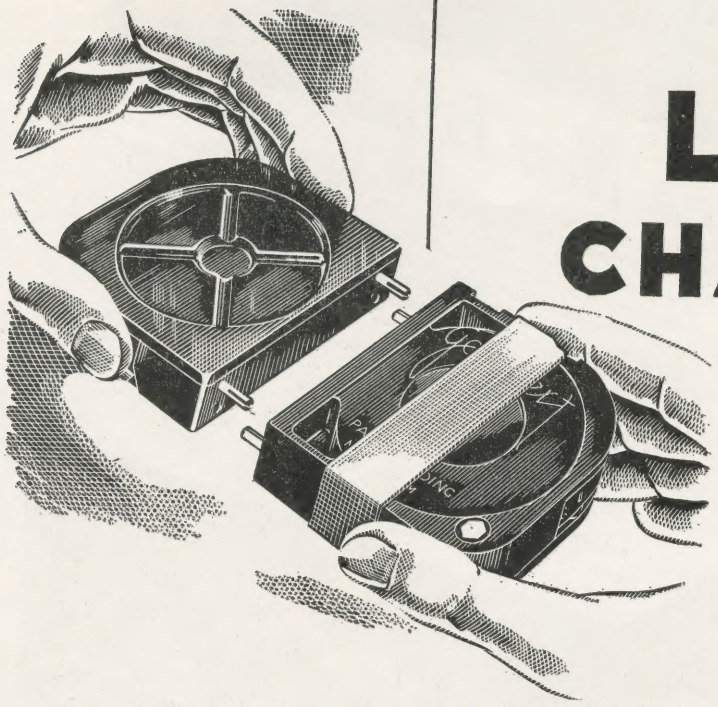

The new Gevaert 9.5 mm. Link Charger is revolutionary in design and construction. The film is supplied loaded into a half charger which plugs into your own empty half charger, threading being completed in daylight. After exposure the full half-charger is returned for processing. This new design of charger considerably reduces the bulk of unexposed chargers which are carried. The wide rubber band shown in the illustration indicates by its colour the character of the film it contains, and by its position whether the film is exposed or unexposed. In the position shown it indicates an unexposed film; on exposure the band is placed over the half-charger but between the pins, effectively preventing accidental double exposure. Ask your dealer to show you the many advantages of this real development in 9.5mm. charger design.

The Gevaert Link Charger is supplied loaded with **Gevaert Panchro Reversal Microgran** (a fast panchromatic film for all-round use), **Gevaert Ortho Reversal** (a fast orthochromatic film), or **Gevaert Panchro Reversal Super** (an extremely fast panchromatic film for use under artificial light or where lighting conditions are poor). All prices include processing.

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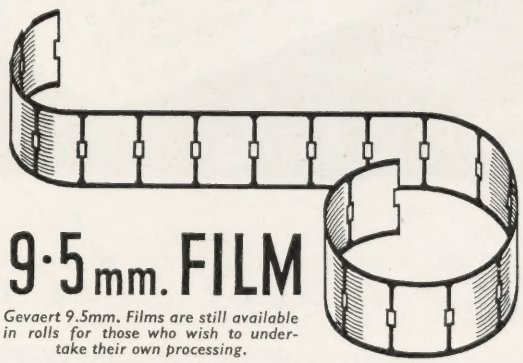

9·5mm. FILM

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AMATEUR CINE WORLD

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Devoted to the Interests of all Amateur Cinematographers throughout the World

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Mr. Critical says:—

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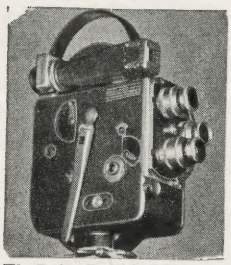

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Designed by experts to give **you** expert results, the Bolex is an absolute " wizard " of a cine camera, with a range of refinements enabling you to use advanced film technique to your heart's content—at a remarkably reasonable price, too, for such an unusually complete instrument.

Remember, the Bolex, in a compact form, gives you the fine picture quality and advanced refinements usually associated with ultra-expensive professional apparatus, including :—

- **CRITICAL VISUAL FOCUSSING THROUGH TAKING LENSES**
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- **TURRET HEAD OF SPECIAL SEMI-CIRCULAR DESIGN,** giving reduced width for carrying, yet with ample room for three widely spaced lenses, so that a 3 in. telephoto does not interfere with field of a 15 mm. wide angle lens.
- **AUTOMATIC SELF-THREADING MECHANISM** which threads film through gate and forms loops in a moment. This rapid threading device, in conjunction with the film rewind, enables an uncompleted film to be taken from the camera and a new one threaded in a few moments, so that a change can quickly be made from monochrome to colour, etc.

Visual and audible footage indicator of great accuracy. Focal plane shutter. Clutch giving total disengagement of motor, whether motor is fully wound or not. Range of speeds from 8 to 64 and all intermediate. Motor starts at **exact** speed set, avoiding waste frames at beginning of new shots. The electric motor shaft of any of the synchronous motors in use may be attached to the Bolex, special provision having been made for same.

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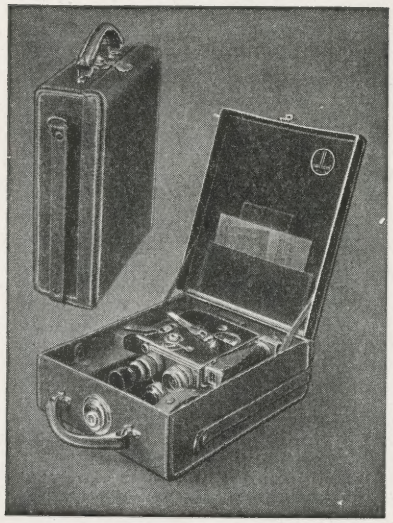
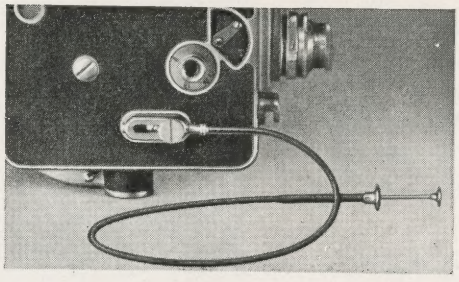


Illustration on left shows handsome leather carrying case made to take Bolex camera with 3 lenses in position in turret (room for telephoto up to 4 in.). Also room for three 100 ft. spools with compartment for filters, etc. Price **£3 3 0**



Antinuous Releases are obtainable for the Bolex in lengths from 18 in. up to 19 ft. 6 in.

Type A.	18in.	11/-
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,, C.	9ft. 9in.	22/-
,, D.	14ft. 8in.	25/-
,, E.	19ft. 6in.	28/-

Ten Best Films of 1938

Contributory Negligence. By B. Westgate. 16mm. 3 reels. Life and work in a hospital.

County School. By F. C. Scholes. 16mm. 1 reel. Activities in a boys' school.

It Never Rains. By Stoke-on-Trent Cine Society. Kodachrome. 16mm. 1 reel. Comedy of the misadventures of a picnic party.

Landfall. By D. S. Ashton. 9.5mm. 1 reel. The building of a house from clearing the site to completed building.

Man on the Road. By John Martin. Kodachrome. 16mm. 2 reels. A young tramp's casual wanderings.

Mole Vogues of 1939. By R. S. Baker. 16mm. 1 reel. The production of mole skin coats.

Our Heritage. By J. & G. Wadley. Kodachrome. 16mm. 1 reel. The National Trust and its work.

Refuge. By Planet Amateur Film Society. 16mm. 3 reels. Drama of the Great War, based on fact.

Spirit of the Camp. By Rev. J. C. Hancock. 9.5mm. 2 reels. The daily round of work and play in a boys' camp.

Wings Over the Sea. By J. Clegg. 16mm. 1 reel. Life and haunts of sea birds.

Each of the above is awarded an *Amateur Cine World* plaque.

PLAQUE FOR THE BEST FILM MADE BY A SOCIETY

Three Floors Up. By Ace Movies. 16mm. 2 reels. A drama of Bohemia : artists and love affairs.

HIGHLY COMMENDED:

Those Teeth of Yours. By North East Cine & Dramatic League. 9.5mm. 2 reels. The making of artificial dentures.

Mower Madness. By F. Marshall. 16mm. 1 reel. Comedy of a lawn mower that runs amok.

You Can't Build Without Bricks. By J. W. Mantle. 16mm. 1 reel. The daily round in a hospital.

Spring Comes to 1938. By Rev. R. S. Dawson. 16mm. 1 reel. The face of the countryside in Spring.

En Tour. By A. C. Whitehead. 16mm. 2 reels. A motor cycling tour through Europe.

Cornish Coast. By S. J. Matthews. Kodachrome. 16mm. 1 reel. Cornish coast and seas.

Birds of the Reeds. By John Chear. Kodachrome. 16mm. 1 reel. A self-explanatory title.

The Rabbit. By F. M. Scollard. 16mm. 120ft. Comedy of a girl who is overcome with remorse at shooting a rabbit.

The Way of Nature. By K. R. Butterfield. 9.5mm. 1 reel. The courtship of a spider and how he traps his victims.

We Will. By H. T. Parker. 9.5mm. 1 reel. Record of a wedding.

On Wheel in France. By R. M. Andrew. Kodachrome. 8mm. 200ft. French scenes and customs.

A Day at the Empirex. By James Baxter. 9.5mm. 1 reel. Around the Empire Exhibition, Glasgow.

The above are awarded a special leader.

THE point that will at once strike many readers about the list above is that 9.5mm. returns to the prize lists, while 8mm. has lost most of the ground it made last year, although the number of 8mm. films submitted was larger than that of the previous year. When one of the 9.5mm. films, *Landfall*, was screened, Mr. Andrew Buchanan, one of the judges (the others were Mr. Campbell Dixon, film correspondent of "The Daily Telegraph," and your Editor) exclaimed: "What beautiful photographic quality!" That beautiful photographic quality was not maintained throughout, but the fact that the film should have

(*Continued on next page*)

The shadows supply the motif. They can often be more effective than factual presentation of the subjects themselves.

Some Notes on the TEN BEST FILMS

(*Continued from previous page*)

called forth that comment is a striking testimony to 9.5mm. in careful hands.

The feature that struck Mr. Buchanan about the film was that " technique having been mastered to a surprising degree, subject-matter is now being given much more attention. Previously I remembered seeing films which, when technically efficient, lacked interesting ideas and, alternatively, others based on excellent subject matter but which were often spoilt by poor technique. This year both sides are running more or less parallel. Though colour does not predominate, the three films in which it appears are sufficiently beautiful to look upon for one to realise that there is a definite advance in an appreciation of colour values and a knowledge of when and when not to introduce this valuable innovation."

The Colour Films

Taking colour first, let us consider *Man on the Road.* This film has received a considerable amount of publicity. It was entered for the Scottish Film Festival but the judge, Mr. Alberto Cavalcanti, professed himself to be so ' shocked ' by it, because, in his view, it treated an important social problem too superficially, that he refused to allow it to be shown. Readers will have an opportunity of forming their own views because it will be screened at Film House. Further, Mr. Cavalcanti has written for *Amateur Cine World* an article in which he elaborates his reasons for the ban; it will be published next month, and we shall reply to it. So we will not discuss the situation now; but we are already pawing the ground, snuffling the air and rumbling in a most awe-inspiring manner.

Perhaps it should be pointed out that although the film shocked Mr. Cavalcanti there is nothing whatsoever in it to upset a queasy stomach, so that those who attend the shows need not fear that their feelings will be harrowed. Indeed, it is a very decorous programme, with a considerable leavening of comedy. In selecting the programme we regretfully decided against the hospital film, for instance, because it can scarcely be regarded as of popular appeal and because scenes in hospitals, however discreetly handled (as in the case of this film) make some people uneasy.

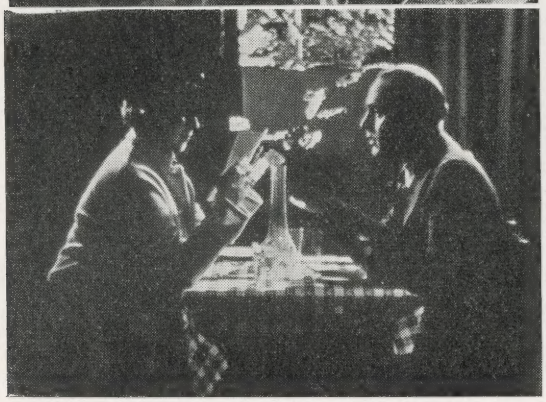
To return to a consideration of the technical aspects of *Man on the Road.* Passages in quotation marks are Mr. Buchanan's opinions. " The exteriors are lovely, but its weakness lies in monotonous characterisation, and some weak sequences which lack logical treatment. The theme is the ceaseless wandering of a tramp—how he sleeps—how he cooks—the way by which he earns a few coppers. Interest never flags, and we feel sorry for him despite the fact that the suffering caused by poverty and starvation is not sufficiently emphasised."

Analysing One's Reactions

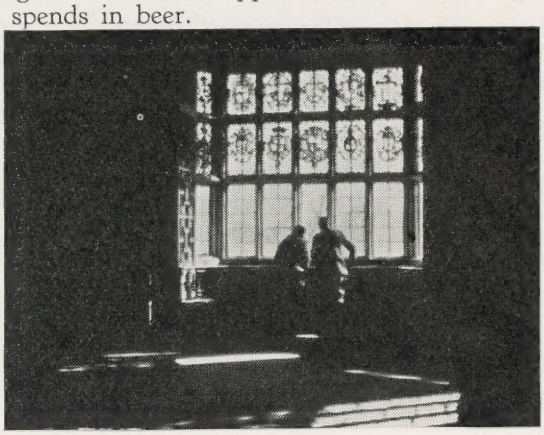
Curious how a film strikes different people in different ways and that, although both may be agreed as to its excellence, they disagree in the appraisal of the means by which it arrives at it. In our view the monotonous characterisation is a tribute to its authenticity and largely because of that authenticity we were not unduly conscious of any monotony. Nor do we think that Mr. Buchanan can have been or he would not have written that 'interest never flags.'

Again, Mr. Buchanan felt sorry for the tramp. We did not. The treatment is such that the theme is not romanticised or sentimentalised ; it is a plain document, not an indictment. We were interested in the tramp's adventures but felt no pity for him. The hardest, most sustained effort he undertakes is feeding chickens and chopping wood in return for a night's lodging in a hayloft. He steals an egg and milk. He idly watches harvesters at work and stretches himself luxuriantly on the grass. The few coppers he makes in selling lavender he spends in beer.

A still from the colour film, " Our Heritage."



His lady friend takes the artist out to dinner. (From " Three Floors Up")



Imagine the effect of this shot in colour. (From " Our Heritage")

The tramp finds a night's "lodging." (From "Man on the Road" —colour)

The daily round. (From "County School")

Studying a catalogue of fur coats. (From "Mole Vogues of 1939")

If he felt any considerable suffering through poverty and starvation one imagines that, feckless ne'er-do-well that he is, he would not be slow in changing his casual drifting through life for a less rigorous means of existence. But certainly the fact that one should be sufficiently interested in him to argue about him is a tribute to the producer's skill. And one can understand that resentment at the social conditions which produce 'men on the road' should result in compassion for their victims.

Ingenious Climax

The climax to the film is most ingenious. One wonders, so void of major incident is the film by its very nature, how a climax can be reached that should not be false or unconvincing. The producer solves the problem very simply. The tramp begs a lift in a car. Settled back comfortably on the cushions he enjoys the ride. Then the driver starts speeding. As the scenery whizzes dizzily by, the tramp becomes alarmed and begs the driver to stop. The scenery flashing by on the screen slows down until it is stationary—a neat touch. The tramp gets out, is given a tip, and thankfully resumes his travels, glad to be on firm ground again.

" But there are one or two examples of careless pieces of action. The tramp is passing a stationary car. A woman alights from it and drops her book. Immediately the tramp picks it up and hands it back, whereupon she gives him some money. She knew she dropped the book. How much better if she had walked away without noticing her loss, and the tramp had run after her, returning the book. Then, she would have had a better reason for paying him something. There are several similar examples of sequences which were given too little thought, but otherwise the film, built upon a slender original basis, deserves considerable praise.

A Comedy of Errors

"The colour film, *It Never Rains*, is pure comedy. It is ingeniously worked out and runs smoothly. Some of the incidents are unusually clever, and show a fine sense of film values. Technically, I have nothing but praise. The story, however, which concerns the misfortunes of two husbands and their wives when on a day's holiday in the country is somewhat spoilt, at least for me, because the producer has considered that beer-drinking is amusing. Throughout the film the action is punctuated by 'sly' drinking episodes, and visits to public houses.

" This kind of thing used to amuse audiences many years ago, and I believe that, in certain places, characters who cannot exist for more than fifteen minutes without a drink are regarded as being funny. If the producer of this picture had not shown a remarkable ability to work out and shoot clever situations, I should not have remarked on the beery side of his effort, but as he is obviously a man who knows how to make a film, it is a pity he has introduced this unnecessary and somewhat unsavoury element. It purports to tell the story of a day's holiday. Alcoholiday is a more suitable word."

The Music Hall Tradition

Our own view is that appreciation of this film depends to a great extent on whether or not one can stomach belly-laughs in the music-hall tradition. Falstaff was not genteel but he was a great comic character. We agree that beer-drinking is not in itself funny, any more than tea-drinking is, but we feel that the situations to which it gives rise can be. The situation in this film is that while the wives meet with many disasters, going without any food or drink, their husbands, who have returned to collect the picnic basket left at home, enjoy themselves mightily with peregrinations to pubs. We think we should have been just as amused had they stopped at a number of cafes for tea, but we are quite sure we should not have been convinced. At the same time, one is not entirely convinced by their demeanour —their cavalier treatment of their wives. Surely they would not have forgotten them altogether.

" Of the other films," Mr. Buchanan writes, " I think *Landfall* and *Our Heritage* the most striking. The former is a pictorial record of the building of a house, from the felling of trees on the selected site, to the finished structure. A cleverly introduced contract form and details of specifications introduce the various building operations, and account for the time lapses in a film which must have taken about nine months to make.

(Continued on next page)

Seven Performances of the Ten Best

(*Continued from previous page*)

To the audience, everything is there, but as everything cannot possibly be there, credit is due to the producer for creating a smooth flowing film out of such an episodic subject as house-building.

"The film is made by a person who combines a sound knowledge both of building a house and building a film, and if it lacks what is conveniently called entertainment value, it is packed with real information about a real job of work. I think it is really masterly.

"The latter film, *Our Heritage*, is, for me, the most important of the selected reels. It is in colour, but that is not all, for its theme is serious, important, and well executed. It deals with the uglification of our countryside, and explains how rising taxation has driven farmers and country folk from their homes, and how, in turn, ribbon development has transformed the beauty of the quiet places into modern 'civilised' areas.

"There is a fine vivid sequence composed of boards shrieking out, TO BE SOLD — TO LET — LOT NUMBER 24 — THIS LAND FOR SALE—and so on, and when the pattern has reached its fastest tempo, it merges into a churning cement mixer, which carries us to the road-makers. Then the rows and rows of tiny houses and the general cavalcade of shops, shoppers, posters, traffic, and all the rest of it. One beautiful little cameo shows a large undertaker's sign, and the camera swoops quickly to a florist's.

"Thereafter, the National Trust takes up the reins, and we learn, by attractive coloured graphs, and beautiful shots, of the acreage which the Trust preserves, and of typical beauty spots which are under its care. A fine film, with a reminding message for everyone—a film which is good enough for any cinema—and one which we can regard as a symbol of the ever-increasing progress of amateur film-makers."

Notes on some of the other films will appear next month.

THE TEN BEST FILM SHOWS

ONCE again we have to record a rush for seats and our inability to satisfy the requests of late applicants. As announced last month, the shows will take place at Film House, Wardour Street, London, W.1., from Monday, March 27th, to Friday, March 31st, inclusive. In an attempt to cope with the demand we have arranged two further shows: on Wednesday, April 5th, and Thursday, April 6th, at the same theatre. Unfortunately, those are the only two evenings we could secure. We could have quite easily filled the theatre on the previous Monday and Tuesday—and on the following Friday, but it is Good Friday.

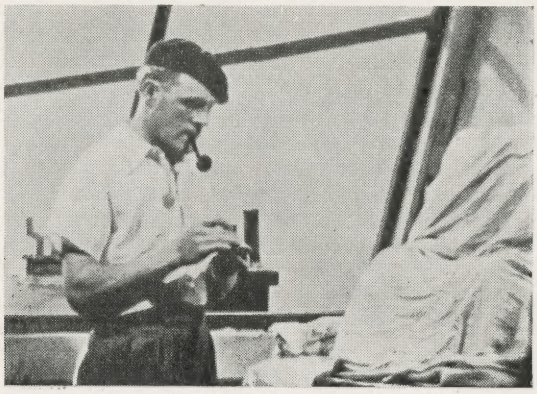
We regret that a large number of readers have been unable to obtain seats, but at least all the early applicants have been satisfied. In the autumn a number of provincial shows will be arranged. We had intended that they should immediately follow the London shows, but it happens that three of the films are in colour. Since it is unfair to expect the owners to allow us to circulate the originals, these films are to be duplicated in America. They cannot be sent until early April and are unlikely to be returned before the summer. But more people than last year will have an opportunity of seeing them.

Will You Volunteer?

We are glad to welcome readers from all parts of England to the London shows; and here we would like to print a letter from a reader in Northern Ireland. "I now find," he writes, "that it is almost certain that the only one of your film shows I would be able to get to London for would be that held on Friday, March 31st, and I should be exceedingly grateful if you could manage to change these tickets for that date (the tickets are for Monday, March 27th—four of them). I quite appreciate that I am asking a good deal, but I feel sure you will understand how keen we are to see the show from the fact that we are prepared to come all the way from Ireland at a cost of well over twenty hard earned quids to do so! I promise faithfully not to leave any bombs under the seats or anything like that."

The position is that every seat for the performance on Friday, March 31st, has been taken. If two kindly disposed readers were to offer to exchange their tickets with our correspondent the problem would be solved. We would be very glad indeed if they would do so. If you have seats for the Friday performance and are prepared instead to attend the Monday performance will you please write us? We are sure we do not ask in vain.

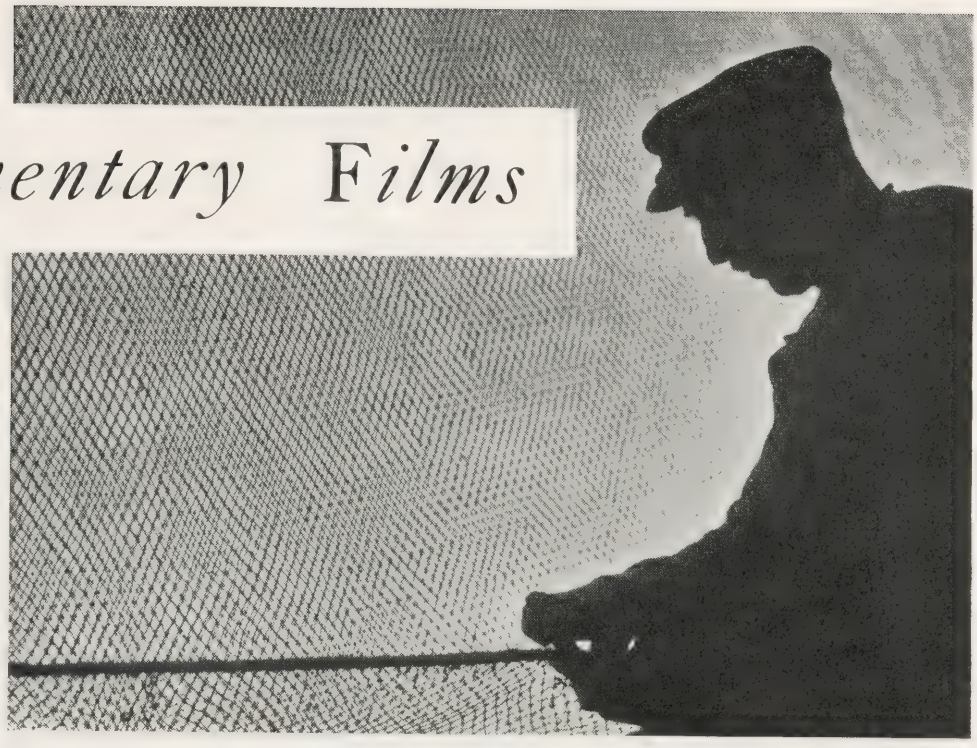
The performances, by the way, will last for about two hours and a half.



One of the leading characters in "Three Floors Up."

The barmaid enjoys a joke. (From "It Never Rains")

Ideas for Documentary Films



Fish — and the Army!

FOR some considerable time the author has been receiving numerous requests from missions, education departments and other sources, for the loan of films. As his own are disc talkies it is useless for him to lend them except to the very few who have the equipment to show them. But it is only too clear that there is an immense demand for films of the non-entertainment type. In the numerous exhibitions he has given in Africa, which include entertainment, educational and an occasional British documentary film, the latter have always been highly popular provided they are simple and human. There is an opening for the serious amateur to make such films because there is a negligible supply since pictures of this type do not pay the professional.

The difficulty, of course, is the organisation to distribute them. People who want to show them have very little in the way of funds to pay for the heavy postage, let alone hire. If distributed from England, the time taken in transit is so long that a film gets very little use and the hire cost even to cover the expenses of making prints is somewhat high. It is really a matter for Governments to acquire inexpensively a library of films for such purposes, but outside the collection of the Imperial Institute there are so few films available, except advertising films.

If, however, amateurs cared to notify the Editor of their willingness to make such films, it might be possible to create machinery to handle them, payment to be made for cost of prints considered good enough for the purpose.

By Major L. A. Notcutt, M.C.

This is the concluding instalment of the series "The 'Professional' Amateur." The author produces films on a professional scale in Africa, using 16mm. equipment.

I SUPPOSE that the majority of amateur films are records of holidays and of their family life. Next to that come the amateur filmatricals of the cine clubs, i.e., dramas, farces and comedies which, although very poor compared with professional work, due to the lack of professional facilities, nevertheless provide those concerned with a great deal of hard work and good fun.

But there is another class of film the making of which may appeal to the more serious worker, because not only does it provide him with an opening for high-grade work that is within his capacity, but when the film has been produced it can serve a valuable purpose. I am referring to the documentary type of film of English life, that is so immensely popular overseas in the Dominions and Colonies among older schoolchildren and native audiences. Very few such films are available although they can serve a most valuable purpose. They are not marketable as yet because those who exhibit the films cannot, as a rule, afford to pay anything appreciable for their hire.

There is an immense variety of subjects for such films, and for numerous films on each subject. I will select two subjects to explain my meaning. The first is "Fish." There are millions of people overseas who have never seen the sea, who know practically nothing about the existence of a fishing industry, and who rarely eat fish themselves except from a tin. Furthermore, it is a subject which lends itself to giving a clear glimpse of a part of the lives of English people, i.e., in the streets buying fish, and at home cooking and eating it.

There already exist a number of films on this subject; some are propaganda for the fishing industry, but this is not the type I am referring to. The important point is to go for human interest, to show a little part of what fish plays in our ordinary lives, and not to film it in terms of fish.

Again, in producing a film on this subject for your friends, or perhaps for school purposes, it would not only be unnecessary and even boring to concentrate in any degree on a housewife buying and cooking the fish, but for overseas audiences those would be points of immense interest. For the home audience you would tend to concentrate on the manner in which the fish were caught, but here again, this is not of much interest for overseas audiences unless the film is definitely intended to be educational, which is not the purpose I am proposing.

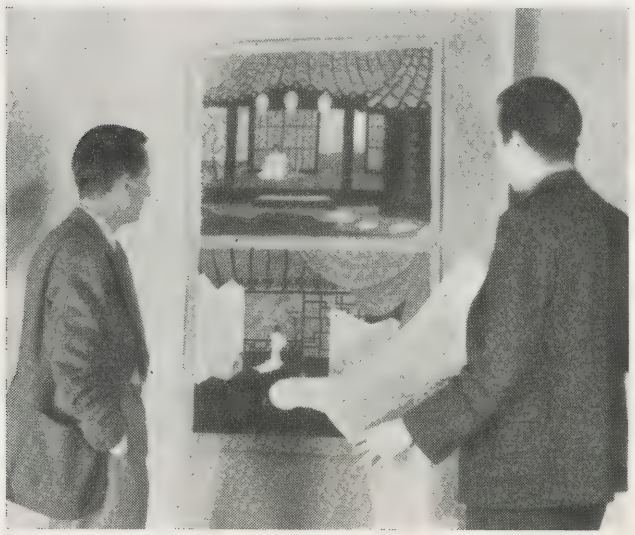
A film on this subject might be called "Fish for Supper," and there is room for a number of films under an almost

(*Continued on next page*)

(*Continued from previous page*)

similar title and somewhat similar in production. You can open, for instance, with glimpses of the home-life of a fisherman. He joins his boat which sails. The boat is only of interest as a pictoral subject, it is the fisherman we have already become acquainted with, who is on board, which holds the interest, so it is important to thoroughly establish the connection between the man and the boat.

You can fake medium and close-ups of this fisherman on board while the boat is at anchor, and insert them



Members of the production committee of Ace Movies consider artist's designs for settings for their forthcoming production, "Sakura."

appropriately in shots of the boat sailing out (or steaming out, as the case may be). By slightly swinging the camera you can give these close-shots the appearance of being taken at sea but this will only be fully effective if the periodicity of the camera sway synchronises with the movement of the sea in the long shots, so the long shots need doing first and then you count to imitate the rhythm which you repeat with very slight movements of your camera in taking the close-shots in which you must avoid showing a horizon. It would, however, be as well to take a few test shots beforehand, since if the movement is not just right, the effect will be decidedly poor.

Making the Most of the Sky

For the long shots you must use a red filter to make the most of the sky pictorially. As you are not showing the actual fishing (a) because it is not essential being highly technical ; and (b) because it is exceedingly difficult and uncomfortable to do, it may be well to show some other scene before you come to the boat returning with fish. It may be the fisherman's family (chance for a desirable touch of humour in a dissolve from the old fisherman in his boat to his young son playing at being a fisherman) ; or it may be the preparation of the boxes into which the fish will be packed.

When you have shown the boat returning, you naturally show the fish, but after this it is unnecessary to go into details as to how the fish is sold wholesale, and little need be shown of the packing except to identify the fish with a box which is subsequently to be seen in large numbers. You may now move quickly, as you need to create only a general impression, so there should be brief shots of the fish train being loaded, en route, and the boxes being unloaded. Here again, get to close-ups whenever you can, such as the driver of the railway engine (which can be taken on any engine in a station provided you avoid showing the stationary background).

I would remark here that a cinematographer, amateur or otherwise, has rights not enjoyed by ordinary humans. For instance, write to a railway company, stating what you are doing, and in all probability facilities will be granted you to take such shots, so long as you do not ask *too* much. Most people are thrilled at the idea of being filmed, and when you are dealing with an individual you can make all sorts of demands which will be most willingly met. There is no need to think you are making yourself a nuisance.

The Human Note

You continue, in short but well connected shots, to the arrival of the fish at the fishmongers, and then you get right down to the human note again. For instance, you bring in a housewife and follow her for the rest of the film ; buying the fish ; going home ; cooking ; laying the table ; greeting her family as they arrive ; and lastly sitting down to supper. For dramatic effect, you may be able to end by flashing back to the fisherman.

Keep bringing in touches of humour. There is no need to be blatant. A flash of tolerant annoyance when the fisherman lights his pipe and the match goes out ; a domestic animal appearing and being chivvied off, but persisting and getting what it wants ; the housewife making a slip and slightly burning herself ; these are the sort of human things which make the film natural and cause a little ripple of laughter among the audience. It is not the laughter of farce that you need, which

Upset but calm. A scene from the Wimbledon Cine Club current production.

Documentary Films

would spoil the whole effect ; it is the laughter of sympathy.

Such a film is fully within amateur facilities if done with care and a good deal of forethought, although many of the minor incidents will be spontaneous. It could be, say, 400ft. long in 16mm. and probably about 600 ft. of film would have to be taken; and making it would take several months. Work to reduce titles to a minimum.

Interest is centred at the right point in this bold close-up, owing to the camera angle which has eliminated any disturbing background.

The Army

The second is a highly popular subject open to a large number of variations of the same theme, viz., the army. Perhaps the easiest way for an amateur to film such a subject is to get in touch with a Territorial unit, formally approaching the adjutant for permission. Films on this subject must show, impressively, the army as a fighting machine. Touches of the human element must only appear in the ranks ; all the rest is grim efficiency. Again, it is necessary for the film to be a steady crescendo. It might start with drill and instruction ; proceed to ceremonial (which is particularly attractive to Overseas native audiences) ; and then work up to scenes of fighting taken when the unit is in camp.

Establishing Certain Characters

You must establish certain characters who will frequently appear, and these might include one officer, one sergeant, and two men who are particular pals whom you use for human touches. Avoid including many shots of the unit in full strength because the inability of sub-standard film to show minute detail in distant shots tends to make such scenes less impressive than they really are.

Always shoot long shots in full sun to get the maximum contrast. You can only ' get over ' the idea of numbers effectively by filming men passing the camera, but this quickly becomes boring unless there is some natural excitement in it, such as if it is part of an attack. If you are going to be realistic and include scenes of what purports to be fighting, with men being hit, see that you get someone to direct this who has actually been in battle as otherwise it will not be accurate or realistic. Naturally, you must avoid anything morbid.

Of the many other subjects, some will include processes of manufacture, but it is important in such cases to avoid any attempt to explain filmically exactly what is happening. Machinery at work rapidly becomes very dull on the screen, and is only interesting if dramatic, i.e., if out of something quite unfamiliar a machine makes almost instantly something thoroughly familiar such as a cigarette or cake of soap. It is the human aspect of the subject that is of interest, and to a lesser degree the scale of the subject when it is vast, such as cigarettes or soap in millions, if you have the skill to get this over. Avoid complicated operations.

I want particularly to stress the necessity not to attempt to include too much in a film. For instance in a subject such as ' Saturday in London,' keep to one or two aspects only, such as a football match, showing it from children at play in the parks up to a crowded league match. Avoid attempting to show all or even many of the things a Londoner might do on a Saturday.

I.A.C. COMPETITION RESULTS

" Daily Mail " Challenge Trophy : " It Never Rains," by Stoke-on-Trent Cine Society.

I.A.C. Trophy : " Ships of Sydney," by James A. Sherlock.

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" Home Movies " Cup : " Our Angel Children," by F. Marshall.

Wallace Heaton Cup for best photography : " Man on the Road," by John Martin.

Bronze Bulldog Trophy presented by Mr. Mottershaw of Sheffield Photo Co., Ltd., for colour film : " Paris," by M. L. Nathan.

Sound Film Trophy : " A Pallette in Cornwall," by J. E. Davies.

Amateur Cine World 16mm. Plaque : " Hope Springs Eternal," by E. Pritchard.

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SILVER MEDALS : " Big Dams," by John Rogers, " Mower Madness," by Frank M. Marshall, "Further Outlook Unsettled," by L. and S. Day. " Birds of the Reeds," by John Chear, " Paris," by Matthew Nathan (sound), " In the Garden of England," by L. and M. Barnes.

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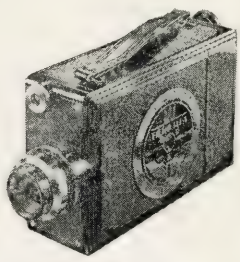

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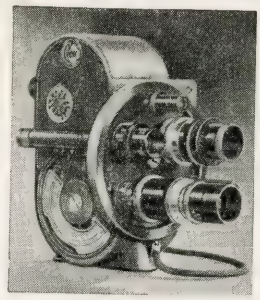

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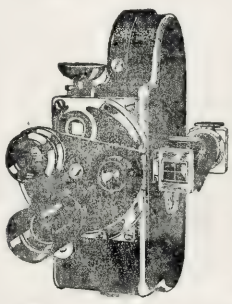

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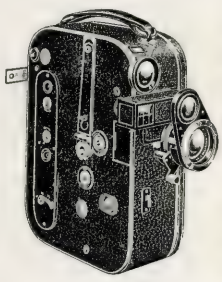

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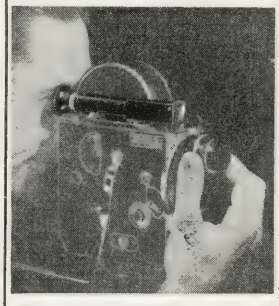

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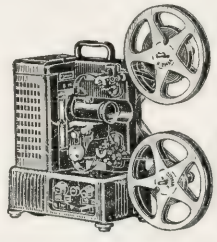

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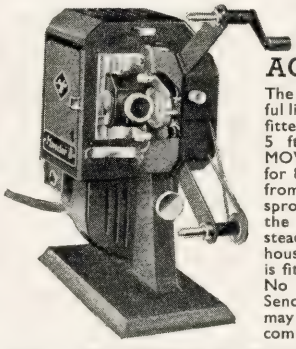

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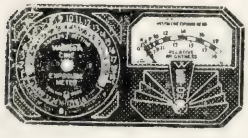

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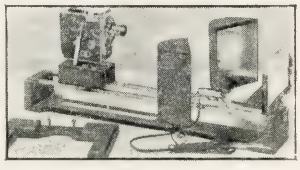

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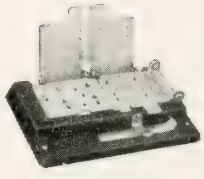

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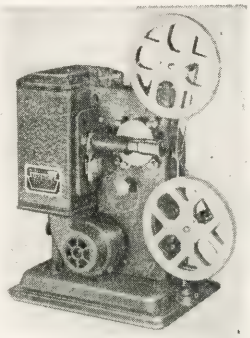

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To enlighten the uninitiated the "Chariot" is a rather unique dolly which was described and illustrated fully in a cine magazine recently. It was made by Mr S. J. Matthews of the Ace Movies Camera Department, who for business reasons has unfortunately had to give up club work. The Dolly, tripod and other apparatus can be seen at 202, High Holborn, and many keen enthusiasts, who wish to make their own equipment, may get some useful ideas. Anyone interested in buying the outfit is welcome to make us an offer. Next month we hope to publish a full description of the "Chariot" and providing it has not been sold will state its price.

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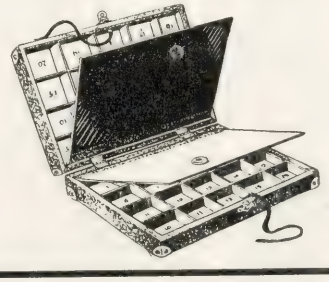

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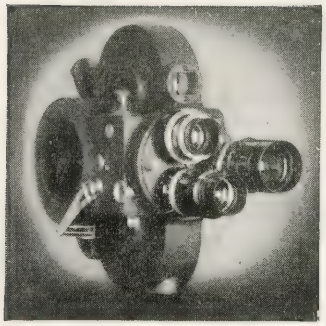

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Making Models

OF CARDBOARD, PAPER—AND SPONGE

This is the seventh article in the series dealing with set construction for amateurs. In the first six articles advice has been given on constructing simple sets, increasing apparent size, designing sets to enhance atmosphere, economy in set construction, the Schufftan Process, false perspective and model construction. The final article will be published next month.

By G. BRIAN HERBERT
B.A., A.R.I.B.A.

THERE are practically no hard and fast rules in model-making as each model is governed by individual circumstances, but a few general pointers may perhaps be useful. Except in cases where particularly large models are required, or when the introduction of moving parts and possible consequent vibration call for the extra stability given by the use of strong plywood, construction of three-dimensional model buildings for amateur film purposes can usually be carried out in cardboard.

If a stout white board be used the walls of the building can be drawn directly onto this and the window and door openings be cut out cleanly with a sharp knife. Narrow strips of card can be glued under the windows to represent sills, and while cornices and other projections can be built up in a similar manner such features must be introduced with very great care, as it is these tiny details that naturally tend to be clumsy and therefore the least convincing portions of a model.

Colouring the Walls

The walls should then be coloured with water-colours either in monochrome or natural tints. Some model-makers prefer to paint their models with opaque colours on completion, but this method has its disadvantages, the chief of which is a tendency for an expanse of walling to be a uniform colour. In reality a brick or stone wall is composed of a number of units each slightly different in colour which combine to give the final effect. The model walling should therefore be washed all over with a background colour before assembly, and individual bricks be picked out in a variety of tints. They should not be too contrasty, however, or the final effect will be spotty.

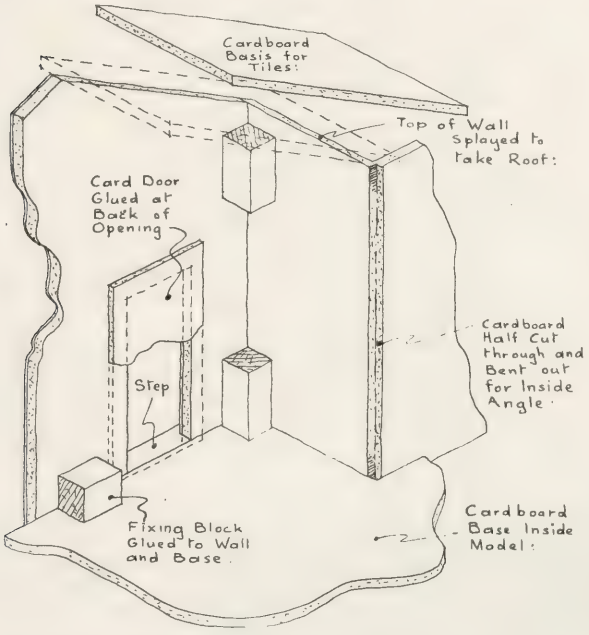
Cardboard Basis for Tiles:
Top of Wall Splayed to take Roof:
Card Door Glued at Back of Opening
Step
Cardboard Half Cut through and Bent out for Inside Angle
Fixing Block Glued to Wall and Base
Cardboard Base Inside Model:

Fig. 2. Inside of portion of model building, showing several typical details.

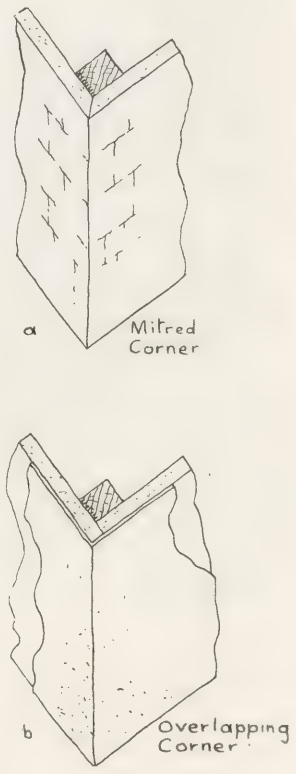

Fig. 1. Alternative methods of constructing external corners.

Corners

Vertical internal corners of brick or stone walls may easily be formed by cutting the cardboard half-way through on the reverse side and bending outwards, but the external corners are more difficult. These may be done by treating the two cardboard wall surfaces separately and mitring the meeting edges carefully with a sharp knife or fine sandpaper. The two mitres are glued together, trimmed as little as possible, and small rectangular blocks of wood glued behind for additional strength (Fig. 1a).

An alternative method is to set out the two adjacent walls continuously on one piece of drawing paper in the first place, bend cleanly back at the external corner and glue to two separate pieces of cardboard, fixing strengthening blocks on the inside as before (Fig. 1b). The latter method is very suitable for roughcast walls as a rough Whatman paper can be used, but stippling the cardboard with tacky poster paint on assembly or painting with oil colour and sprinkling with fine plaster are alternative roughcast finishes, and both these methods will serve to mask the joins at the angles.

The effect of weatherboarding on a barn is best imitated by cutting strips of thick paper, sticking the

(*Continued on next page*)

(Continued from previous page)

first of these at the bottom of the cardboard wall, the second above but overlapping the first and so on. I recently treated the whole of a fairly extensive ¼ inch scale model house in this manner for exhibition purposes, and although the process was distinctly laborious the final effect was certainly worth the extra time spent. In this case I used a wood veneer paper, trimming the strips at window and door openings with a sharp razor blade when the adhesive had set. Plain roof tiles can be treated in a similar manner. The thin card used for these should be irregularly and patchily coloured and cut into strips, the edges of which should also be tinted if the cardboard is white.

The strips are glued horizontally to the cardboard basis of each roof slope, every strip overlapping the one below it. If the strips are shuffled, the irregular patches of colour will be well distributed and give the roof its natural textured appearance. Vertical joints between adjacent tiles are practically invisible in actuality, but a few individual tiles could be picked out with the paintbrush afterwards for extra realism. For pantiles I have used the same method but in this case the material was corrugated cardboard.

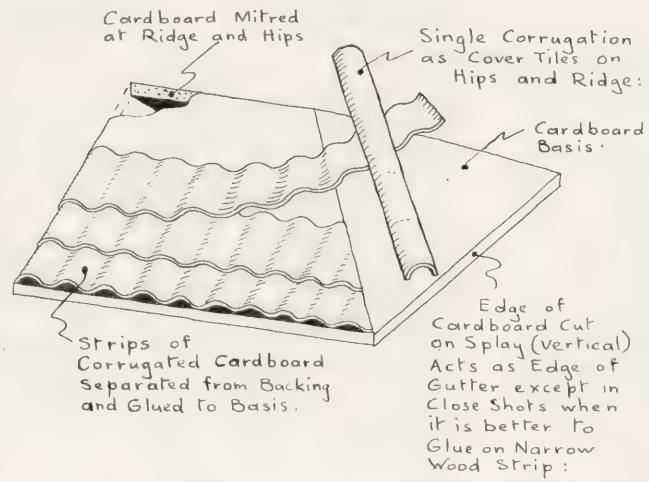
Cardboard Mitred at Ridge and Hips
Single Corrugation as Cover Tiles on Hips and Ridge:
Cardboard Basis.
Edge of Cardboard Cut on Splay (Vertical) Acts as Edge of Gutter except in Close Shots when it is better to Glue on Narrow Wood Strip:
Strips of Corrugated Cardboard Separated from Backing and Glued to Basis.

Fig. 3. Method of constructing pantile roof. Plain tiles and slates are done in a similar manner with flat strips of thin card.

The corrugated side is coloured, cut into strips, and then each strip is separated from the backing—a simple operation. The corrugations line up easily during the gluing process if pressed into place with the rounded edge of a ruler. The finished appearance is far superior to corrugated cardboard used 'straight,' which is the more usual method. Rounded cover tiles to hide the junctions of the different roof surfaces at the ridge (top) and the hips (external angles) are made from one long strip of 'corrugation' (Fig. 3).

Needles as Rainwater Pipes

Steel knitting needles make excellent soil and rainwater pipes as they can be obtained in thicknesses to go with most scales. The usual 4 inch pipe, for example, in a ¼ inch scale model would only be 1/12th inch in diameter. Window frames can be painted onto celluloid or they may be drawn and coloured on cardboard, but unless done with care this latter method may make the finished windows seem 'dead.'

Celluloid being transparent, strips of coloured paper can be glued behind to represent curtains, but if a glossy material is used for the windows see that the movements of your camera crew are not reflected in them. The windows and doors are fixed behind the openings (Fig. 2) and the use of fairly thick cardboard for the walls of the building gives a realistic set-back to such features.

The completed model building must have much of its freshness removed. Practically no real buildings have the spotless appearance of a model. Look at any building and study the marks due to weathering. Dirt collects on the various ledges from which it is washed by the rain, and streaks consequently appear at the ends of window sills and similar places. Stone buildings show this particularly, but note the ravages wrought by time on the old brick windmill in Fig. 4.

'Judiciously Dirtied'

Touches similar to, but not necessarily as strong as these must be applied to the finished model which should be judiciously dirtied, and it is an excellent plan to set up the model building or buildings together with their surroundings, take a still photograph from the eventual movie camera position and study the result. Some portions of the model may need to be modified, parts toned down and others strengthened before you are perfectly satisfied, but if this is done before actually shooting the final set-up you may save tiresome retakes.

The film model scores again over the architectural model on account of its impermanency. Whereas the latter has to be fixed rigidly to a baseboard together with its paths and trees, etc., for ease of handling and transport, the film model can be placed anywhere convenient, and suitable temporary surroundings can be built up from pieces of rock, fine sand or anything that serves the purposes of the moment. Flock paper can be made to do duty for grass, but fine sand

Fig. 4.

may give quite as good a result, while variously coloured distemper powders or even make-up powders can be used with effect in emergencies, as in the instance of the road to the prison illustrated in the last article.

Like the roof and walls of the model itself, ground surfaces are rendered far more realistic if composed of a variety of tones as opposed to large stretches of uniform colour. A town or village street, for example, is covered with markings due to repairs, the weather, oil from cars, and one thing and another, however cleanly kept. Paving stones are not all exactly the same colour and sidewalks, too, are irregularly marked. A paint spray-gun with a fine jet is useful for ' dirtying up ' generally, but dusting or rubbing lightly with variously toned chalks or powders can be equally effective, and road surfaces, if of board or card have been known to be vastly improved merely by being handled with dirty fingers.

Shrubs from Dyed Sponge

In addition to grass, rocks and roads, exterior models require the addition of shrubs and trees. For an architectural model, shrubs are usually made from dyed sponge and shredded loofah, and trees formed of the same materials in conjunction with twigs. The idea here, however, is to give but a comparatively realistic impression of the building's setting, whereas a model for film purposes is intended to dupe the audience into believing that it is seeing not a model but real trees and real buildings.

In reality most trees and shrubs are never quite still, moving slightly in the lightest wind ; neither are they as dense as model sponge- and loofah-trees. The type of shop specialising in fancy boxes, wrapping paper and similar goods often stocks materials for making artificial flowers, and of these there is a feathery green stuff sold in bunches and which when separated out can be made into excellent young trees light enough to move in a breeze. As a general rule, however, it is better to use real but miniature Japanese trees, several varieties of which can be seen in most of the larger flower shops.

Dwarf Evergreens Useful

The dwarf oaks and similar trees are usually rather expensive, although they can be kept in the pots in which they were sold and used many times for different models by sinking the pot into the ground and ' making good ' up to the base of the tree with sand.

Dwarf evergreens are much cheaper, and these could be used many times, too. There are also several of the smaller ferns with slender stems and feathery drooping fronds that give very good results when used in the right settings.

The same argument in connection with sponge and loofah occurs when the provision of shrubs and flowers is considered. The impermanency of the set-up enables one to utilise portions of real tiny-leaved plants, and when collecting et ceteras for finishing off models the task is simplified and the result greatly improved if one can visualise everything from the point of view of a man in scale with the model, and for a $\frac{1}{4}$ inch scale set-up a six-foot man would be $1\frac{1}{2}$ inches high.

Bold foreground interest supplies the main motif of the composition—an essentially 'decorative' shot.

Everyday objects then assume totally different appearances : common safety matches driven into the ground are seen to make admirable 4in. x 4in. posts supporting wire fencing of fine copper gauze ; parsley becomes an excellent shrub, and given the right conditions it would be hard to find a better representation of icebound wastes in the frozen North than is given by a negligently arranged collection of crumpled white linen handkerchiefs.

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Class D—Confined to Scotland : The Andrew Buchanan Cup and £5—to the S.E.F.A., Experimental Group, Glasgow, for " Crofting in Skye."

Class E—Novice : the R. Bryce Walker Cup and £5—to Mabel E. Moses, Liverpool, for "Wanted—More Nursery Schools."

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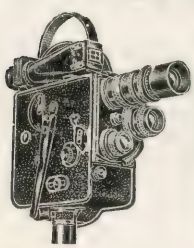

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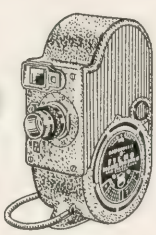

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We should need this whole journal to list our entire stocks of new and second-hand cine equipment, and even then we should not have room to illustrate every item !

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Exposure

ITS PRINCIPLES AND PRACTICE

This is our first "Special." We propose publishing two or three such throughout the year. A "Special" is a monograph on a cine subject, giving much more information than it is possible to provide in an article of normal length. It seeks to deal with that subject thoroughly yet in quite simple fashion, the aim being to give the none-too-skilled amateur a reasonable grounding in it by making available to him all the essential information. Suggestions for future "Specials" will be gladly considered.

Quality of image is determined when the cameraman sets his stop. This special article is devoted to summarising, in all their aspects, the various factors which govern judgment of exposure.

By R. H. ALDER

ALL photographers fiercely aver that unless exposure is correct the finished work must suffer. But when that has been said this charming unanimity ceases : experts are little agreed as to what correct exposure may be and still less on how to attain it. This article is an attempt to put aside remaining prejudice and impartially to set out basic principles, together with the problems they involve and the solutions variously propounded, so that each reader may select the method of exposure-determination most suited to his own needs.

If an unexposed length of stock is put through the reversal process it comes out black—that is, almost, but not quite, opaque. If, however, light falls on any part of the stock prior to processing, that part will become more or less transparent film. The theory of light-action is still subject to much experiment and argument but the practice of it is simple.

Film-stock is a ribbon of celluloid coated with an extraordinarily thin sheet of gelatine which holds infinitesimal grains of certain silver compounds. Light, falling on this coating, causes no visible change of appearance, but the grains which it has touched have absorbed energy so that they will respond to the action of certain mixtures of chemicals (called developers) to which they were previously almost inert. These chemicals convert the affected grains into finely-divided metallic silver, which is dissolved out of the film by a second mixture of chemicals called the reversing bath.

Turned to Metal

Where the light-action was intense, all the original silver compounds are turned to metal and dissolved away, so that this part of the film surface will be left clear. In other parts of the surface some of the original silver compounds will be left unchanged, since the light-energy was not sufficient to affect them all. To intensify the difference in density of the various parts of the film the silver compounds which remain are blackened with yet a third mixture of chemicals. Thus the lights and shades of the original image are reproduced in the transparencies and densities of the film.

The ultimate transparency of the film is governed by three factors : (1) the intensity of the light *on the surface of the stock*, (2) the duration of the light-action, and (3) the duration of the first development. Increasing any of these three will make the film more transparent, up to the limit of full transparency when all the silver has been removed.

Almost the whole of the photographic technique of the cinema consists of balancing these three factors to achieve the following results : (a) the gradation of density in the film shall correspond with that of the subject, so that, if one part of the subject looks twice as bright as another, the film shall be approximately twice as transparent at the first point as at the second ; (b) the overall transparency of the film shall be thin enough for the relatively weak light of the projector to penetrate all but the deepest shadows and give a visible effect on the screen.

The Third Factor

The third factor in control (duration of first development) governs not only overall transparency but also relative transparency (gradation). An under-developed film is both dense and weak in contrast—the various shades are barely differentiated. A film that has been over-developed has steep contrast—the tones are harsher than is natural. In commercial processing the time of development must therefore be regulated to give good contrast and cannot independently be modified to control the overall transparency of the film.

Of the two remaining controls one (duration of light-action) is fixed by the speed of the camera—at the normal "silent" speed of 16 frames per second the duration, with most cameras, is 1/35th of a second. In general, therefore, the overall transparency of the film is controlled by the first factor—the intensity of the light on the surface of the stock.

It must, of course, be borne in mind that an alteration in the time of development, made with the intention of modifying the contrast, affects the calculations : if the contrast is to be increased in a spool as a whole the light-intensity must be reduced, or vice versa. Similarly, if the camera speed is increased, the duration of light-action is thereby reduced and the intensity of light must be increased in compensation.

(*Continued on next page*)

EXPOSURE: ITS PRINCIPLES AND PRACTICE

Measuring the

(*Continued from previous page*)

The lens aperture (diaphragm) may be likened to a tap. If a constant flow of water is required from a system in which the mains pressure varies, the tap is turned partly off as the pressure rises and opened again when the pressure falls. Similarly, when the day is bright and the " pressure " of light from natural sources is high, the cameraman closes his lens-diaphragm, so that the " quantity " of light-energy which reaches the film shall be only just enough to give the correct degree of overall transparency ; in other words, he throttles down. To decide on the settling of the throttle his prime necessity is to measure the pressure of light reflected from his subject.

A Matter of Opinion

So much is established fact. If tastes were mathematically determined (which Heaven forfend !) and the responses of photographic materials could always be represented by straight lines (which they can not), we should now be near the end of this article. Whereas, in point of fact, the first matter of opinion appears—how to measure the " light-pressure."

The subject before the camera is seen as a collection of bright patches (" high-lights"), dark patches and a host of intermediate half-tones. Which of these is to be taken as indicating the " light-pressure " ? Mr. Smethurst has argued, passionately and lucidly, that the highest light—a " white " patch in full light—should be represented by the full transparency of the film and that all other tones should be rendered in various shades of grey. Others declare, equally passionately but not quite so lucidly, that the aim of the cameraman should be to present a film in which, throughout every sequence, the total amount of light reflected from the whole surface of the screen shall be practically constant, so that the eye shall not have to be continually adjusting its sensitivity.

A Case in Point

Imagine, for instance, a big close-up of a nun's head : the whitest spot is the catch-light on her snowy *couvre-chef* ; even the pallid whiteness of her face is a shade darker. Now the camera retreats and shows the nun as a small figure gazing at a crucifix enshrined in a high, shadowed wall. The high-light is the same in both cases and, on the high-light system of exposure determination, both shots should be taken at the same aperture, in which case much of the shadow detail of the second might be lost.

If, on the other hand, average reflection from the whole scene were used to decide the aperture, the camera would be opened up one stop (at least) between the two shots, in the second of which some of the high-light detail would be " burnt out " but shadow detail would be brought up to visibility.

When the two shots are projected on the screen the first shot will appear as a mass of light tones and the second as a dark frame enlivened by a single bright spot. The high-light system emphasises the contrast between the two ; the average system minimises it. The choice largely depends on the cameraman's intention of the

EQUIVALENT FILM SPEEDS FOR REVERSAL STOCK.

Note.—The film speeds in any horizontal line were found to be equivalent when the meters were used without any hood other than that provided by the manufacturer. The figures relate to tests made on garden exteriors including some sky in the field of the meter : (the supplementary table at the foot shows desirable corrections for certain special kinds of subjects.

Film Manufacturers' Classifications					*Meter Manufacturers' Classifications*									
Agfa	Ilford	Gevaert	Kodak	Pathe	Avo	Avo Smethurst	Blendux	Electro-bewi	Electro-drem	Excelsior	Photoscop	Prinsen	Sixtus	Weston cine
ISS	E				3200 2400 2000	32 24 20	One stop less	23 22 21	28 27 26	19 18 17	23 22 21	22 21 20		32 24 20
	D	25	27		1600 1200 1000	16 12 10	Normal	20 19 18	25 24 23	16 15 14	20 19 18	19 18 17	A	16 12 10
16 Rev. 8 Rev.	C	22	24 22	PSP	800 600 500	8 6 5	One stop more	17 16 15	22 21 20	13 12 11	17 16 15	16 15 14	B	8 6 5
	B			RO4 ROF	400 300	4 3		14 13	19 18	10 9	14 13	13 12	C	4 3
Decrease or increase by the number of stops shown for the types of subject indicated	No sky in field of meter				—	—	—	$-\frac{1}{2}$	—	$-\frac{1}{2}$	$-\frac{1}{2}$	$-\frac{1}{2}$		—
	Open landscape, strong foreground				$+\frac{1}{2}$	—	$+\frac{1}{2}$	—	—	$+\frac{1}{2}$	$+\frac{1}{2}$	$+\frac{1}{2}$	$+\frac{1}{2}$	—
	Seascape or beach, strong foreground				+1	—	+1	$+\frac{1}{2}$	$+\frac{1}{2}$	+1	+1	$+\frac{1}{2}$	$+\frac{1}{2}$	—

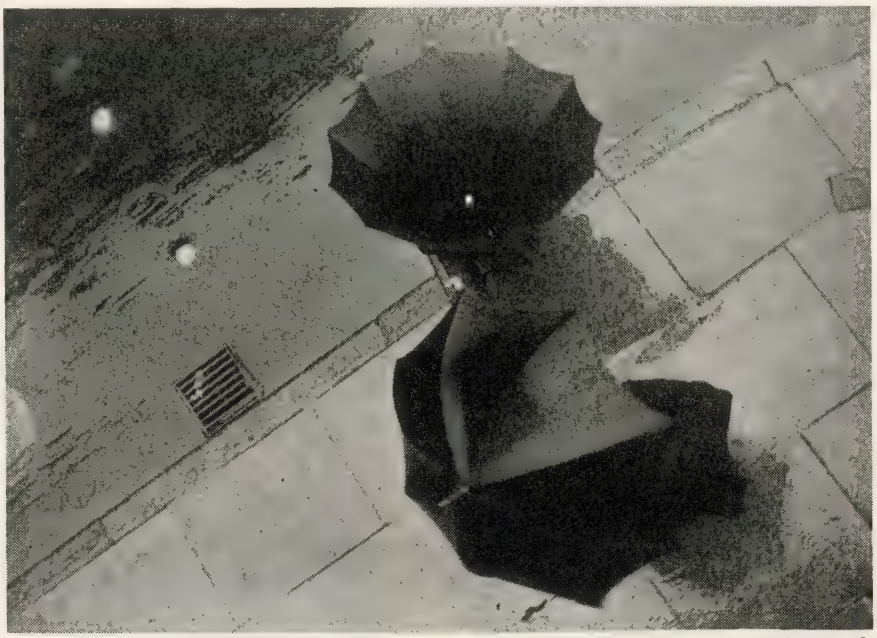
"Light Pressure"

sequence as a whole—knowing the effect, he can use it to express his meaning.

Undoubtedly, until the cinematographer has had a very wide experience, the high-light system gives uniformly good pictures. With the passage of years he will learn that, on occasion, he may advantageously depart from its principles.

Different kinds of film-stock are not equally sensitive to light. All stocks are sensitive to ultra-violet and blue light: 'ortho.' stock is also sensitive to greens and yellows; 'panchromatic' stock is additionally sensitive to red light and therefore covers the full visible spectrum, as well as the invisible ultra-violet. 'Super-sensitive pan.' stock is rather more sensitive to red than other stocks.

White light consists of an admixture of all the colours of the spectrum in certain proportions and therefore a "colour-blind" stock cannot give a true monochromatic rendering of a coloured scene. For instance, with ortho. stock, all reds appear unnaturally dark, while blues, to which the stock is most responsive, look almost white. The rectification of these faults will be discussed later, but meanwhile it must be observed that this characteristic affects exposure determination.



The high view point gives a quite vivid impression of a gusty, rainy day, owing to the angle at which the umbrellas are seen.

Solving a Difficulty

For in measuring the "pressure" of the external light, whether by the high-light or the average system, the cinematographer should really measure the light to which the stock is sensitive and not the total light. Some day a meter will be produced which can be adjusted to the colour-characteristics of the stock in use, but for the present this difficulty is met by treating the stock as if it had different speeds in lights of different colour composition.

For instance, daylight in the early morning and at sunset is rather deficient in blue rays, and therefore ortho. stock, which is most sensitive to blue, is said to be "slower" at sunset, since the available light is of the colour to which it is less responsive. This "cart-before-the-horse" system has worked well for several generations, so it will probably continue.

Particularly with regard to artificial light does this matter of colour affect exposure. Incandescent electric light is very deficient in blue; for this reason research chemists invented super-pan. stock, which is very responsive to the red end of the spectrum, and therefore can be used to advantage in artificial light. Not infrequently it is said that such stock is "faster" to artificial light, whereas in fact it is slower to such light than to daylight of the same *visual* strength, but, by comparison with other stocks, seems to be faster.

Hitherto the discussion has been limited to reversal stock, since this is most commonly used, because (a) it gives finer grain and (b) it is cheaper in material by a small margin. Some workers adopt the ordinary photographic process of developing the exposed stock as a negative and printing from this the projection copy. This process offers more latitude in the estimation of exposure: the gradation of the finished film is determined largely in the making of the negative, while the overall transparency of the positive can be adjusted in the printing process. With most makes of negative stock the exposure may exceed the minimum by as much as four times without affecting gradation to any noticeable degree; consequently the neg.-pos. worker can adopt the policy, "When in doubt, double the exposure."

In reversal work, the slightest degree of over-exposure burns out the high-light detail. If there is any doubt, therefore, the stock is slightly under-exposed—the gradation will be correct but the film will be rather dense. By careful use of strictly compounded "reducing" baths it is possible to reduce the excess density of the film without seriously affecting the gradation. Undoubtedly the best practice, with either process, is to be sure of the exposure by eliminating guesswork.

Sacrificing Shadow Detail

To conclude the discussion of basic principles it should be pointed out that in the highest lights of a film the relative gradation is less pronounced (i.e., there is less contrast between adjoining tones of the original) than in the middle or low tones. Consequently, when the original contains in the high-lights fine gradations which must be preserved in the film, it is desirable to abandon some of the extreme transparency of which the film is

(*Continued on page 24*)

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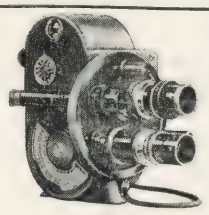

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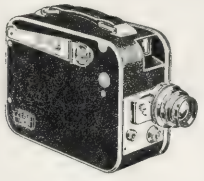

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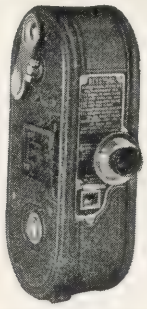

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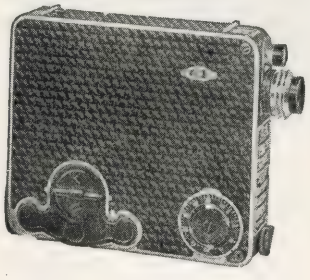

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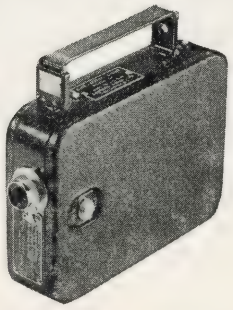

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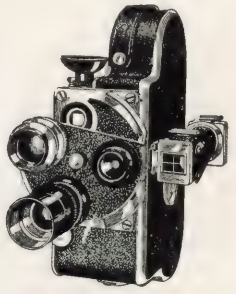

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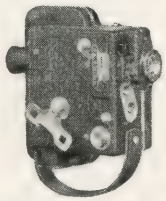

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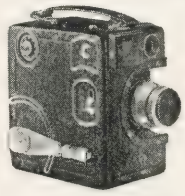

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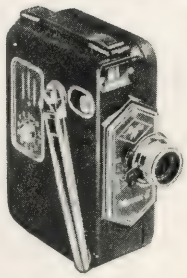

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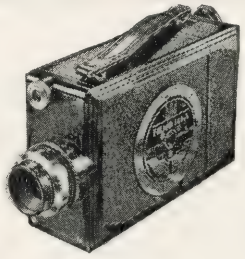

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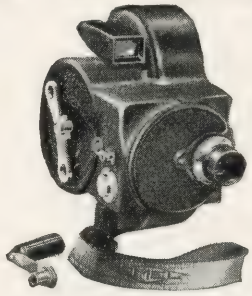

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capable and, by reducing the exposure by one stop, to sacrifice shadow detail for the benefit of high-light gradation.

Those amateurs who do their own processing can achieve even better results—provided that the whole spool is composed of similar shots—by maintaining exposure at the correct level but reducing (by about one-tenth or one-eighth) the duration of first development.

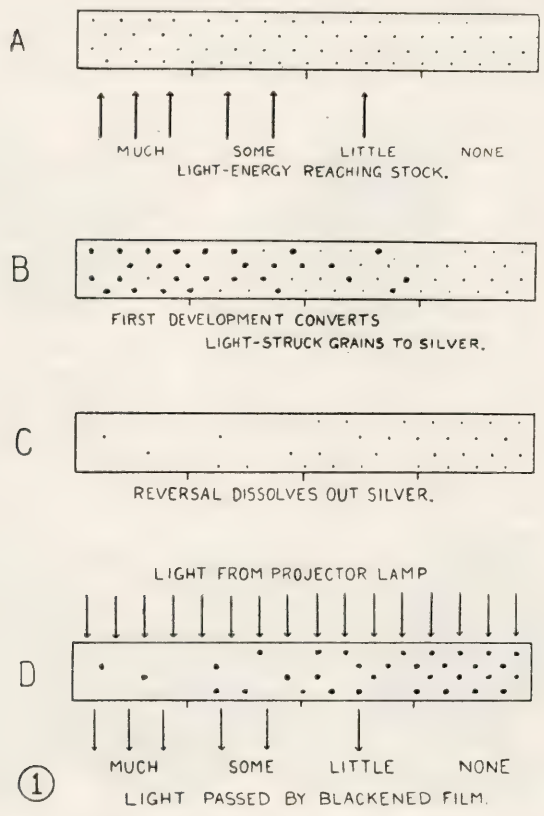


Fig. 1. **From exposure to projection.** *The life-story of a cross-section of emulsion exposed on a subject consisting of white, light grey, dark grey and black strips. The little dots diagrammatically represent creamy grains of silver bromide and the larger black marks are grains that have been converted into black silver.*

PART TWO.—Ways and Means.

OPTIMISTIC readers have probably skipped the earlier pages, which contained the really practical knowledge, in the hope of finding here some nostrum which will enable them without taking thought to produce perfectly exposed shots every time. Regretfully it must be announced that no such Philosophers' Stone exists. With routine use of any good exposure meter it is possible to produce passable shots but the best exposure meter is only a superlatively fine—and, incidentally, inexpensive—tool which, with intelligence and appreciation, helps towards exquisite craftsmanship.

The effectual position may be summarised as follows :

(a) the effective light-energy which reaches the surfaces of the stock should be constant ;

(b) this constant quantity should be just sufficient to give adequate transparency to the film ;

How to Use Your

(*Continued from page 21*)

(c) the aperture (diaphragm, stop) of the lens is a "throttle" with which to maintain a constant flow of energy, despite variations in "pressure" (illumination) outside ;

(d) to determine the setting of the aperture it is necessary to measure the light-"pressure."

Chronologically, the first instrument used for measuring illumination for photographic purposes was the human eye ; scarcely any less suitable gauge can be imagined, for the eye automatically and effortlessly frustrates us. The iris itself is a diaphragm which maintains, within certain limits, a constant quantity of light passing to the retina, which therefore is prevented from accurately estimating external brightness. As an exposure meter the eye's accuracy varies over a ratio of possibly 25 to 1 ; the correct exposure may be anything from 1/5th to 5 times the eye's estimate.

Relying on Memory

Experienced photographers, who declare with strange, resounding oaths that their eyes are better judges than any exposure meter, really rely on unconscious memory —an amazingly accurate instrument if one can prevent conscious thought from putting sand on the pivots. It is, however, expensive to calibrate and a cheaper, though less accurate, method is to use conscious memory as embodied in tables or calculators.

These aide-memoires are based on probabilities—at a given time of the year and of the day, in like surroundings and under similar weather conditions, the illumination will probably be the same as previously in those circumstances. The range of error of these devices is about four to one only : the correct exposure may be anything from one-half to twice that indicated.

Ignoring the tint actinometer—a reliable instrument, but too leisurely for post-Edwardian days—and postponing consideration of the types of visual meter which still survive, the present fashion favours the photo-voltaic

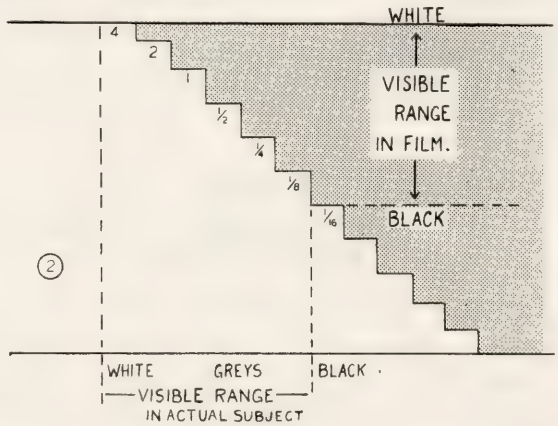


Fig. 2. **Correct Exposure.** *This is similar to Fig. 1D but there are more finely-graded steps of intermediate greys, and the blackening grains have all been gathered together instead of being scattered through the emulsion. The numbers represent the units of light-energy which reached each strip of the film. Notice that "black" does not signify entire absence of light ; it means that there is insufficient light to distinguish detail.*

Exposure Meter

cell meter, which has swept away all competitors in the expensive classes. Briefly, it is an arrangement which converts light-energy into electrical energy. The electric current generated is indicated by a micro-ammeter and measures the light incident on the cell. Undoubtedly the delicate pointer, gracefully swinging across a scale, had an enormous " selling value " in making this instrument justly popular.

An Astounding Feat

Considering that a fly, buzzing on the window-pane, generates some million times the energy which an exposure meter measures with more than necessary accuracy, it is truly astounding that a laboratory instrument has been converted into a contrivance which the layman can carry anywhere and use like letter-scales. Yet the cultivation of the elements of laboratory practice enormously increases the value of this purchase.

Of the two recognised methods the most frequently used measures the aggregate amount of light reflected on the meter by the scene before it. It is desirable that the meter should have the same " angle of view " as the camera, so that it can be used from the camera position.

Only one meter has an angle of view as small as that of a 1in. lens on 16mm., or a 20mm. on 9.5mm. The majority, designed alternatively for cine or still cameras, have wider angles of acceptance, as shown by the "polar"

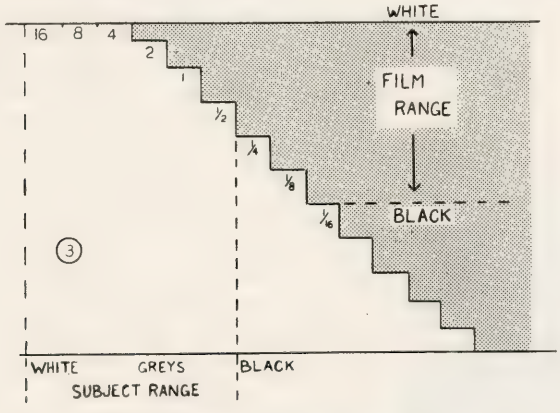


Fig. 3. **Over-Exposure.** *Four times as much light reached the stock. The lighter greys (4 and 8) are merged in white : in the shadows, however, the film shows detail that was not visible to the eye.*

diagram. In this case there are two alternatives : to carry the meter halfway up to the subject so that the area " visible " to the meter corresponds with that of the camera, or (as suggested by Mr. P. K. Turner) to construct for the meter a blackened hood which will cut off the unwanted field from the cell, just as a lens hood cuts off stray light from the camera.

The design of a hood is achieved by the method of trial and error. First, one constructs round the meter a rectangular, open-ended box, obviously too long : this then is cut down until an electric bulb, on a line at 10 degrees from the axis of the meter, gives a response one stop smaller than from the bulb at the same distance actually on the axis. Then the response will fall off rapidly at angles exceeding 12½ degrees.

After this, the camera aperture apparently required, calculated by the sliding scales on the meter, will be greater with the hood than without it. This can be compensated by a fixed increase in the figure selected as the speed number. Since there are other matters

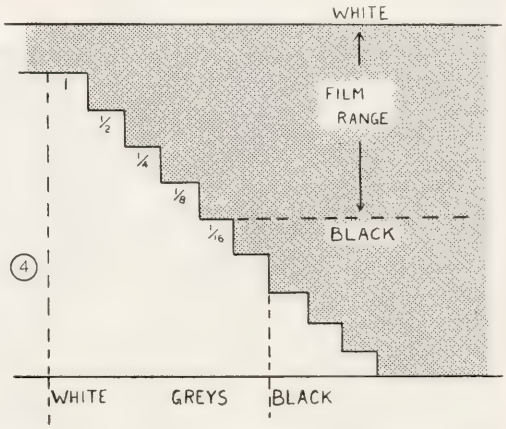


Fig. 4. **Under-Exposure.** *Here the amount of light-energy was one-quarter of that shown in Fig. 2. Consequently what should be white is represented by grey, and detail in the shadows, though recorded, is buried below visibility in the thick deposit in the film.*

affecting apparent speed, consideration of the necessary adjustment may be postponed awhile.

Measurement of aggregate light from the subject gives good results on the majority of occasions, but on certain scenes it fails in its aim—in particular, on shots which cover wide contrasts, such as an interior featuring a french-window opening on a sun-drenched garden. The meter will probably show, for the interior without the window, f/2.8 ; for the garden alone, f/8, and for the combined view, f/4. In loose parlance, at f/4 the garden will be over-exposed ("burnt out") and the room itself under-exposed.

Open-Air Shots

A similar state of affairs exists in almost every open-air shot. Here the sky is the bright area and the landscape, particularly if there are figures in the foreground, is relatively dark. A green filter before the lens obstructs little light reflected from the more or less green landscape, but prevents the passage of the rays of active blue-violet (and less powerful red) from the sky, and so levels down the extreme contrast of the scene and brings it within the range which can be represented on the film.

A filter, however, has less effect in rectifying contrasts in the interior-exterior shot first described. Exposure then is regulated according to the area in which material action takes place. If action is in the garden the meter is carried to the french-window and the exposure so measured leaves in the film merely a dark suggestion of the room, unless one can follow studio practice and brighten the interior by reflected or artificial light. If the action is inside, the larger aperture is used and the garden scene is burnt out.

(*Continued on next page*)

When working purely on exteriors it is advantageous, even with a filter, to follow similar practice and point the meter solely at that part of the scene in which full detail is required. If the interest lies in the landscape, tilt the meter downwards ; if figures are to be silhouetted against a decorative sky, tilt it upwards.

The Smethurst High-Light System

In " Exposing Cine Film " (obtainable from *Amateur Cine World* offices) Mr. Smethurst has set out an alternative system of using meters, based on the assumption that a white object, fully illuminated, should be represented by complete transparency in the film, while all less brilliant areas should be interpreted by greys.

In the original proposal the maximum light-intensity reflected from a perfectly white card which filled the " angle of view " of the cell was measured with an ordinary meter and from this measurement the exposure was reckoned. Since the calculator embodied in the meter was meant to work on " average values " the directly-calculated aperture, when the meter was used to measure a high-light only, was naturally far too small. It was found, however, that if the stop number so calculated was divided by three the resultant figure was the correct aperture for exposure.

Subsequently the originator, in conjunction with a firm of meter manufacturers, designed the "Avo-Smethurst " meter, which gives directly, without white card or special calculations, the correct aperture measured on this system.

Despite adulation of the photo-voltaic cell, a visual meter cannot be regarded as inherently less accurate. It must, however, be used with rather more circumspection than its more expensive counterpart.

Of the three main types of visual meter, the Bell-Howell was a photometer, used to match the illumination of the subject with that from a calibrated, self-contained light source. It showed promise of becoming the most accurate and versatile meter that has ever been invented, but its improvement and reduction in cost has been pushed aside by the photo-cell.

Other visual meters rely on the threshold sensitivity of the eye, that is, its power to distinguish something just not black from a truly black surround. In general, the light reflected from the subject is passed through a material resembling " smoked " glass ; the light-restraining power of this glass is graduated. The graduation at which the light passing through this " wedge " is just distinguishable from the opaque surround indicates the strength of the light : the more intense the light the greater its penetrating power.

The " Telescope " Pattern

The " telescope " pattern relies on the fact that when the eye is plunged into a very weak light, its sensitivity increases rapidly in the first twenty seconds or so up to a figure which remains more or less the same for the next minute. The threshold sensitivity under such conditions may be treated as a constant standard by which to measure external illumination.

The other type is based on the observation that, although changes in general illumination cause variation in the over-all sensitivity of the eye, such variation can be calculated beforehand and allowed for, either by means of a scale on the calculator (as in the Leudi and Addiphot) or by a special graduation of the denser portion of the optical wedge (as in the Lumy).

In all visual meters the indication of illumination, based on the threshold observation, is transferred to a sliding scale aperture calculator. These meters can be used for " high-light " observations, following the principles set out above for photo-electric meters and described in detail in " Exposing Cine Film."

Using visual meters on the "average illumination " system it is particularly necessary to observe the manufacturers' advice on avoidance of excessive sky-light. On subjects of wide contrast, such as the interior-exterior scene discussed above, judgment must be used. If, for instance, the exposure reading on the garden is taken from the french-window, the eye will be more sensitive than it would be if the operator were outside in the garden ; therefore the stop shown will be smaller than is correct : probably by

The eye automatically focusses on the small figures and, since they are moving, the shot could safely be held on longer than would be the case were there no people in it.

Speed Problem

about a quarter of a stop in the case of a telescope meter but possibly by as much as a whole stop in the case of the meters held away from the eye.

In practice, hooding these meters to narrow down the angle of view is generally difficult to contrive and is unnecessary unless there is a large and extremely bright or extremely dark object just outside the cine angle ; in such cases adjustment is made as for subjects of extreme contrast.

The 'Average' Eye

These meters are calibrated for an average eye, which is almost as rare in actuality as an average man. Fortunately threshold sensitivity is pretty constant for any particular person, so that any divergence from average can be compensated by a slight change in the nominal speed of films. Cameramen who find consistent slight under-exposure after practising with a particular meter should, when setting the calculator, reduce the nominal film speed by one degree Scheiner (or Din) ; similar correction in the other direction is made if the test shots showed over-exposure.

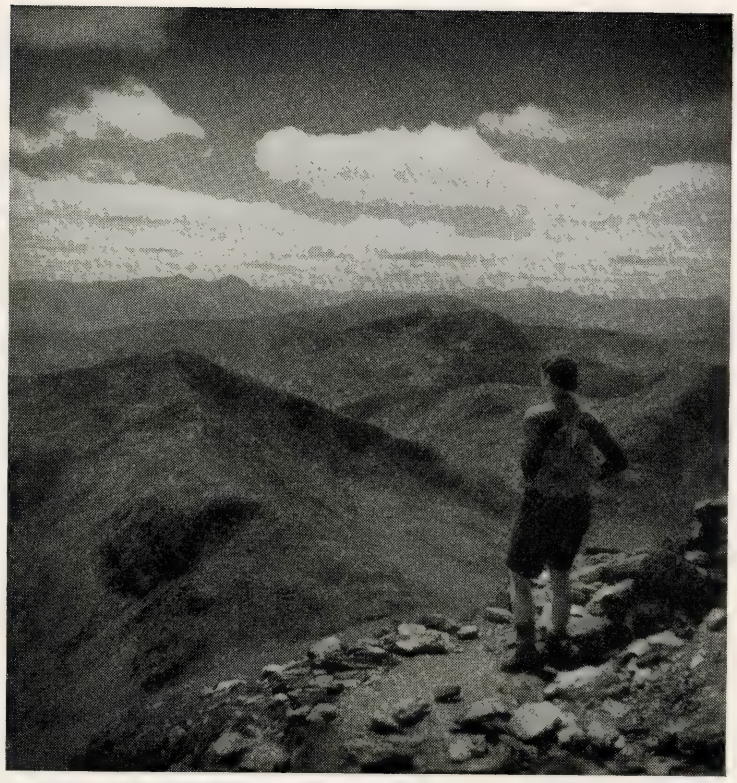
All exposure meters actually measure the intensity of illumination, referred to in the earlier discussion as the "pressure" of light forcing energy through the lens. Despite variations in this "pressure," the quantity of light-energy reaching any particular stock must be kept constant, and therefore all meters embody a sliding scale calculator which relates together (a) intensity of illumination, as read by the meter, and (b) the aperture required, taking account of (c) the number of frames per second exposed and (d) the quantity of light-energy.

Hitherto this last item has not been evaluated. Actually, it is seldom even mentioned in amateur technical literature : for historical reasons photographers have all learnt to speak in terms of its converse, " the speed of the film."

Film Speed Not Measurable Quantity

" Speed of the film " is regarded as a measurable quantity, but, unfortunately, it cannot be measured in actual units; consequently every film stock manufacturer and exposure-meter maker has his own scale of " film speed." It is surprising that there is quite a real degree of correspondence between them all, as seen from the table on page 20. This is the more astonishing since the Scheiner, the Din and the two H. and D. systems of measuring theoretical speeds have nothing whatever to do with the behaviour of reversal film but relate to the reactions of neg.-pos. stock under developing conditions which are never used in practical photography.

To deal even cursorily with the problems of sensitometry would require an article twice as long as this one, and therefore the amateur can only be urged to regard the film speed merely as a number allotted by a manufacturer to his product, and entirely unrelated to any other maker's stock or meter. There are, however, certain conventions which are observed by each manufacturer regarding the relationship of his numbers. If one of his stocks requires, for correct exposure, only half the light-energy required by another stock, the Scheiner or Din number of the first (" faster ") stock will be 3° higher than that allocated to the " slower " : the H. and D. number of the fast stock will be twice that of the slow stock. These relations are always true when the film is processed by the manufacturer's own station ; they are generally true when the stock is developed elsewhere.



By applying foreground interest the figure is an essential feature of the composition. Lacking it, the shot would be dull.

Compensating for Loss of Sensitivity

Since speed numbers are purely arbitrary it is clear that any real alteration to the sensitivity of the meter can easily be compensated merely by sliding up or down the speed scale. For instance, hooding a meter, so that it embraces an angle little greater than that of the cine camera, makes the meter apparently less sensitive, though still quite as lively as is needed for cine work. This loss of sensitivity is compensated by treating each type of stock as if it were represented on the calculator by a Scheiner or Din number one or two degrees higher than with the unhooded meter.

The precise increase is found by removing the hood, after cutting it to size, and pointing the meter at a large, even, flatly-lit surface, such as a high brick wall lit by an overcast sky. The aperture for Scheiner 23° is calculated from the meter reading. The hood is then replaced and the new reading taken : the sliding scale is now set to show the same aperture as before—against

(*Continued on page 29*)

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COLOUR FILMS & FILTERS

(Continued from page 27)

the new reading is a different Scheiner speed, probably 25. The difference of 2 in Scheiner speed is the correction required when using the hood. In the case of H. and D. speeds the new speed divided by the old speed (probably a fraction equal to $1\frac{1}{2}$) is to be used as a multiplier.

PART THREE—Colour Problems and Filters.

UNDOUBTEDLY, for colour work a high-light system of exposure calculation is the most satisfactory. The reason is easily found : in any colour system the cameraman is using one celluloid base to make three films at once, one in each of three bands centring on the primary colours.

A dead white surface, photographed under such conditions, will be correctly reproduced only if the light-energy representing each of the three bands is just sufficient to achieve absolute transparency in the sections of the film representing that colour. Owing to overlapping of the three bands and their unequal sensitivity, unless the light-energy reaching the film achieves precise balance among the three, the whites will be degraded by a tinge of false colour, and all other colours similarly distorted. Since high-light exposure determination fixes the exposure of white at exact transparency it is functionally the most suitable for colour work.

Value of Reflectors

The original colour stocks had such limited exposure range that it was desirable to use shadowless lighting to secure smooth colour rendering. To-day it is no longer necessary to have the source of light immediately behind the camera, but if colouring in the dark areas is to be reasonably truthful, the high-light reading of the illumination incident on the shaded side of the subject

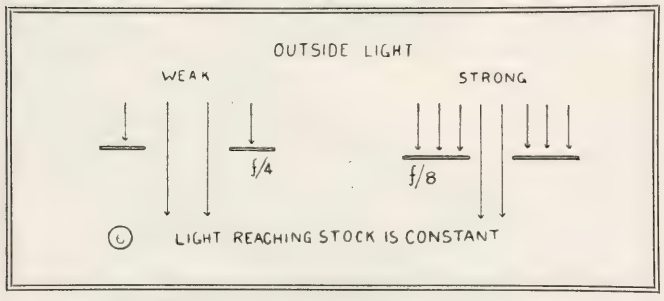

Fig. 6. **The diaphragm is a throttle.** *After measuring the strength of the light outside the camera, it is possible to set the diaphragm so that it will pass always the same amount of light-energy to the stock, thus ensuring even density in projection.*

should give an aperture not more than two stops larger than that of the true " highest-light " reading on the bright side.

Pure white reflectors are therefore of considerable use in colour work by daylight. Similarly, in artificial light work there must be sufficient supplementary light on the background to give a full reading on the high-light meter. Apart from this multiple use of the meter the exposure problems of colour filming are little different from those of black and white. If it is essential to shoot a subject of high contrast it is desirable to take the high-light reading for that area which bulks larger in the film : in a street mainly shadowed but streaked with sunlit strips a few burnt high-lights are better than a mass of clogged blue shadows.

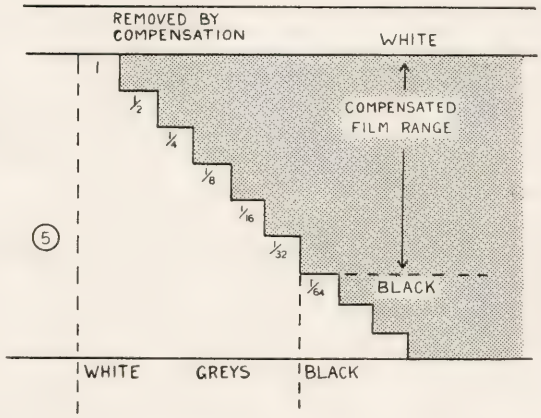

Fig. 5. **Compensated processing.** *This was underexposed as in Fig. 4, but in the subsequent processing the unwanted silver bromide left after first development was removed before the film was finished. " White " has thus been lifted into transparency and the shadow detail in the film raised above the line of invisibility.*

At first it seems strange that colour problems are more acute when filming in monochrome : they rise from the necessity of translating into black and white what is essentially a coloured scene. Prominent in these difficulties is the fact that the colour sensitivity of some meters is vastly different from that of film : the latter is most sensitive to the blue end of the spectrum while the photo-cell tends to respond rather to the red. Consequently the readings by artificial light (which is rich in red) are rather optimistic unless the meter-maker's correction factor is applied. If the stock is " super-sensitive " the added sensitivity is largely in the reds, and therefore the degree of correction required is rather in the opposite direction.

A Complex Relationship

The relationship between filters and exposure is somewhat complex. The function of a filter is to minimise the amount of light-energy of particular colours which passes from the scene to the lens. For instance, yellow is " minus blue," green is " minus blue and minus red," while red is " minus blue and minus green." This cutting down of the light-energy reaching the lens must be compensated by an increase in aperture, so the total light-energy reaching the stock shall attain the constant value required for adequate transparency.

For rule of thumb it is said that each filter has "factors," representing the increase in aperture required for different kinds of films. For instance, a light yellow filter abstracts all the ultra-violet and much of the blue—

two colours to which films are very sensitive. In the case of panchromatic film this may represent the loss of one-third of the light-energy to which the film is sensitive and therefore the aperture has to be opened up half-a-stop to compensate for the loss.

In the case of ortho. stock the same loss is proportionately much greater. The emulsion is sensitive only to blue-violet and green light and therefore the filter, having subtracted the ultra-violet and much of the blue, has removed as much as two-thirds of the light which is really effective, so that the aperture must be opened up a full " stop-and-a-half."

Rule of Thumb Factors

These rule of thumb factors assume that the light measured by the exposure meter comprises all colours. On the high-light system this is correct, but on the " aggregate reflection " method it may be far from true. In the case of a mid-close shot of a sun-tanned girl in a red swim suit seen against a deep blue sky, comparatively little green light will reach the meter. Suppose a green Delta filter is used to bring the blue sky and red costume into true monochrome, the factor on that shot will be three stops larger, rather than the official two stops larger.

On the other hand, if the same filter were used in a shot from a hilltop, tilted down to show only a green valley on which the meter had been used, the factor would be about a stop-and-a-half larger instead of two stops.

Filter Factors: To be

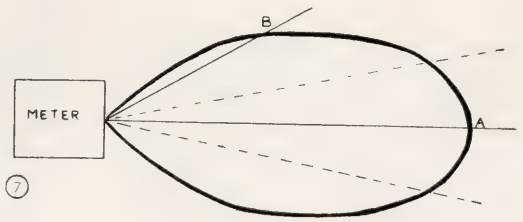

Fig. 7. **The field of view of a meter.** *The response of an average photo-electric meter is here indicated. The distance in any particular direction from the face of the meter to the thick curve is proportional to the deflection of the meter caused by a light in that direction. For instance, if a lamp four feet away on line A gave a reading of f/8, the same lamp at the same distance in the direction of line B would give a reading of f/5.6. The dotted lines show the angle of view of an ordinary cine lens.*

Thus the filter-maker's factors are an excellent guide but must be used with judgment, bearing in mind the characteristics of the film and the colours affecting the exposure meter. There is no simple set of rules and in exercising that judgment it must be remembered that few natural colours are pure, and therefore they all contain an admixture of " white " light which minimises extreme colour contrasts.

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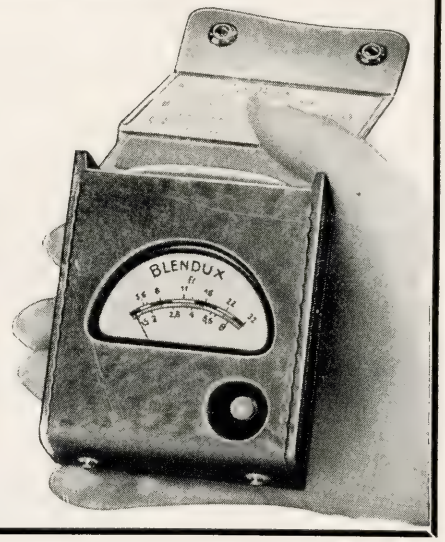

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Used with Discretion

This article has looked, from several aspects, on the basic principle of exposure, that the light-energy which reaches the stock must be just sufficient to ensure that the finished film shall be adequately transparent for projection. Much of the theory has been expounded in diagrams which are additional to, rather than explanatory of, the text. There is, however, one question which has not been answered: when is transparency "adequate"?

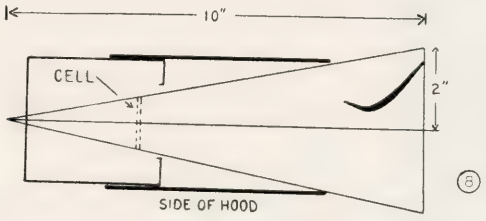

Fig. 8. **Laying-out a Hood.** *A triangle giving the horizontal angle of view of the lens is drawn on paper, as shown. The meter is laid over the apex so that the visible part of the actual cell lies just within the triangle: the thick lines show the approximate size of hood required. It is desirable to make the hood rather longer and cut down as described in the text.*

The answer to this lies, of course, in the projector. If the film is to be shown in a low-power projector the cameraman will probably prefer to give a full exposure (i.e., set his calculator always to a lower film speed) sacrificing some of the gradation in the high-lights in order to secure more illumination in the shadows. If the projector is of high power on a small screen, relying on the stronger lamp to punch detail out of the deeper shadows, the stock will be treated as having a higher speed, giving a picture which is less transparent but full of detail in the whole range.

A small bibliography is attached. Most of these books are written for the lay reader, and prove points which here have been merely stated. There is in them a wealth of interesting reading.

In conclusion, the writer wishes to express his thanks to Mr. H. J. Grimsey, of the Whitehall Camera Club, for patient assistance in much laborious research.

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Panchromatism (Ilford).
Kodak Film Speeds (Kodak).

(Continued on next page)

WESTON
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Why you should use a
WESTON
CINE METER
The meter gives the correct exposure settings in an instant, a pre-set exposure dial providing direct reading for all types of film, cine cameras and shutter speeds.
The meter has a narrow acceptance angle of 25° which is the same as that of most cine cameras.
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ALTERATION OF LENS APERTURE REQUIRED WITH DIFFERENT CAMERA SPEEDS

	CAMERA SPEED : PICTURES/SECOND						
	8	12	Normal 16	24	32	64	128
Lens apertures f/	45	36	**32**	26	22	16	11
	32	26	**22**	18	16	11	8
	22	18	**16**	13	11	8	5.6
	16	13	**11**	9	8	5.6	4
	11	9	**8**	6.3	5.6	4	2.8
	8	6.3	**5.6**	4.5	4	2.8	2
	5.6	4.5	**4**	3.2	2.8	2	1.4
	4	3.2	**2.8**	2.3	2	1.4	—
	2.8	2.3	**2**	1.6	1.4	—	—
	2	1.6	**1.4** Normal	—	—	—	—

Find first the normal meter reading for 16 pictures per second, then look sideways along the correct line of the table to determine the correct aperture for use at any other camera speed.

Light-energy reaching the film is proportional to (1) aperture and (2) period during which shutter is open. The latter depends on camera speed and the above table, taken from the *Amateur Cine World* Diary, shows the relationship between frames per second and aperture.

A Few Modern Meters

Avo. The indicator needle swings over an uncalibrated scale. On the calculator a pointer is set to the film-speed (H. & D.) and then the disc is turned so that a second needle is moved over the scale until it covers the indicator; on the disc the aperture is read against the number of frames per second. Leather case and cord sling.

Avo-Smethurst. The pointers and disc are similar to the Avo (above) but, unlike all others, the cell-window is pointed not at the subject but at the source of illumination. Film-speeds are listed on Mr. Smethurst's own excellent scale, of which full details are given with the meter. Case and sling.

Blendux. Light-scale calibrated direct in stops at 16 f.p.s., with marks for certain intermediate values. Direct reading for most normal-speed films : card shows adjustment for other stocks. Range f/4—f/32 on black scale : f/1.5—f/8 on pressing red button. Leather case.

Electro-bewi. Indicating needle moves over light-scale calibrated 4—16 ; each division represents doubling of light-intensity. Sliding indicator sets light values to Scheiner degrees (17—29) and then aperture is read against frames-per-second. Ingeniously compact and self-protected when closed.

Electro-drem. Light-scale calibrated direct in stops at 16 f.p.s., f/1—f/32, for normal-speed films ; cylindrical calculator for other speeds and f.p.s., and for filters and artificial light. Sky-shade for use on exteriors. Leather case and cord.

Excelsior. Light-scale calibrated in sections (1—13) each representing doubling of intensity. Circular sliding scale sets light against film-speed and aperture is read against f.p.s. Leather case.

Photoscop. Light-scale calibrated in sections ; each two divisions represent doubling of intensity. Film-speed is set on disc against f.p.s. and channels lead from pointer to aperture number. Leather case and sling.

Prinsen. Pointer, calibrated in stops (f/1.4—f/16), moves across sloping channels. Film-speed, on endless band, is set against mark, and aperture is read on pointer by following the channel shown for number of f.p.s. Soft leather case, zip fastener.

Sixtus. Light-range calibrated direct in apertures at 16 f.p.s. for "fast-normal" pan films (f/2.8—f/32 on normal range ; f/1.5—f/4 on depressing red button). Simple disc calculator for other film-speeds or f.p.s. Non-detachable sliding protective cover.

Weston Cine. Light-scale calibrated on spaces 0—19 ; each two divisions represent doubling of intensity. Circular slide calculator is set to take account of film-speed, size of camera shutter opening and frames per second : aperture then found direct against indicated "brightness-number." Angle of acceptance strictly limited to that of 1in. lens on 16mm. or 20mm. lens on 9mm. Sling.

Summary

A. **Basic Principles.** Unexposed film, put through the reversal process, comes out "black"—i.e., almost impervious to light. If light falls on stock before processing the resultant film will be more or less transparent where light touched it. Transparency determined by (1) intensity of light, (2) duration of light-action and (3) time of first development. Since (3) governs not only transparency but also contrast, cannot in practice be used to control transparency. "Exposure" consists of control of (1) and (2). Latter, however, is fixed by camera speed. In fine, transparency controlled by intensity of light on surface of stock, bearing in mind that alteration of camera speed or of ultimate contrast will affect calculations.

Aperture as a throttle to ensure that constant "quantity" of light-energy "flows" to film despite variations in "pressure" of light falling on subject. Measuring "pressure." High-light method versus average method. Effect of contrast in subject. Appearance of pictures on screen by two methods. Permissible, even desirable, on occasion to burn out high-lights. For beginners, high-light recommended—experience teaches modifications.

B. **Measurement of Light-intensity.** Principle and behaviour of photronic cell. Photo-electric meter. Methods of using P.E. meters. (a). **Average intensity.** Angle of acceptance—reading at half camera distance—P. K. Turner's method of hooding meter, necessary adjustment of readings. Estimating proportion of high-light in field—how to compensate. (b) **High-light intensity.** Smethurst's method. Avo-Smethurst meter.

Different kinds of visual meter Kidiaphot type, Bell Howell type and Leudi type. Of these only step-wedge type now fashionable. Methods of use. (a) **Average intensity.** Some meters hooded, some not. Compensation for excessive high-light before meter. (b) **High-light.** Use of white card in frame.

C. **Problem of Colour.** Restricted contrast range—flat lighting. Not necessary to have only source of light behind camera—high-light reading in shadow not more than two stops larger than true high-light on bright side. Same regarding background lighting in artificial light. Reflectors. Colour sensitivity of meters. Adjustment for artificial light readings.

D. **Filters.** Function of filter to cut out light. Consequential effect on exposure in ortho and pan. Factors.

THE ONE-TWO-THREE TABLE

Light	*Subject*	*Month*	*Summer Time*
Dull 1	Streets 1	April or Aug. 1	8a.m. or 3p.m. 1
Diffused 2	Country 2	May or July 2	9a.m. or 2p.m. 2
Sunshine 3	Beach 3	June 3	10a.m.to 1p.m.3

Add together the numbers for light, subject, month and hour. This will give a near approximation to the aperture for normal pan., or fast ortho., reversal stock. This table is easily memorised and may be used in emergency, but it is better to keep handy the detailed tables in *Amateur Cine World* Diary.

PROFESSIONAL FILMS

SUSPENSE— AND AERIAL THRILLS

Technical Features of Some April Releases

By A. VESSELO

Julien Duvivier, French director, who scorns rules and tradition, makes his first picture in America for M-G-M — "The Great Waltz." Here he is seen on the camera boom with the cameraman, peering down to see if the dancers are in correct position for the shot.

THE DAWN PATROL is a remake, not of a silent film, but of a successful early talkie ; and as such it is a kind of reaffirmation of the permanence of the talkie-era. The film deals with the Great War from the standpoint of the British air-force, introduces no women characters—not even minor ones—and comes as close as one could ever expect to authenticity. It has plenty of suspense and aerial thrills.

A key-sequence is Errol Flynn's lone flight behind the enemy-lines to bomb a munitions centre. Its effectiveness depends considerably, of course, upon the swift and accurate timing of one shot against another, but an analysis of the general types of shot used is certainly interesting. Primarily we have the natural contrast between the flier, above, and the enemy, below, rushing out to man anti-aircraft guns against him, or signalling through to headquarters about him.

Three Kinds of Shot

Shots related to the flier are of three main kinds—long shots, to give us some idea of the speed of the plane as it cuts through the air, intercut close-ups (studio-made) of the pilot at the controls, to emphasise the personal element, and moving shots of the ground as seen through the pilot's eyes. The background of the whole is a barrage of noises, the continuous noise of the 'plane, the jumble of noises and shouted commands from the enemy as they see him go past, the staccato noise of enemy gunfire, and, ultimately, when he drops his bombs (shown falling in close-up), the rending noise of huge explosions. The sequence, it will be observed, handles with professional skill the customary elements of American technique.

Another passage, of quite a different kind, is also worth going into. This is the scene where David Niven comes in and steals the trench-boots from under his commander's bed while he lies asleep. The scene opens on a close-up of the first point of emphasis—the boots, standing under the bed. The camera remaining still, Niven is then seen to approach the lens from behind the bed, creeping on all fours, and collar the boots. He stands upright behind the bed, and the camera shifts up also to give us a full-length shot of him grimacing. Then he tiptoes out, and the camera comes down again to conclude the scene on the final point of emphasis, a close-up of Basil Rathbone's face, in innocent slumber. Simple enough, but very effective.

From *The Dawn Patrol* to *The Great Waltz* is a terrific leap. The one is grim, the other light ; the one realistic, the other fantastic and romantic. There is nothing that is at all deep in *The Great Waltz*, and its relation to the true facts about the life of Strauss is slender : on the other hand, the semi-fantastic atmosphere is sufficiently deliberate and sufficiently consistent to make it clear that accurate biography is not intended. Although, of course, it is always rather dangerous to meddle with facts, quite a good case can be made out for the 'fantasia' on a simple theme, handled in this way.

A First-Class Technical Job

Julien Duvivier (the French director, who made *La Bandera*, *Pepe le Moko* and *Un Carnet de Bal*) was responsible for this film, and he and Metro-Goldwyn-Mayer have made a first-class technical job of it. The word ' technical ' must be emphasised, for the theme itself has no particular value, and the straightforward romantic passages are not only trivial but sometimes extraordinarily boring. Even the best of directors could not have done much with them. But when we come to the core of the film—the various Strauss waltzes—we find that music and pictures have been rhythmically interwoven with excellent craftsmanship. Do not make the mistake of thinking that the music is all, for the film has been ingeniously manipulated to give it the best possible hearing.

When Strauss conducts his orchestra in an empty restaurant crowds gather magically from nowhere to

(*Continued on next page*)

April Releases

(*Continued from previous page*)

Duvivier goes over music with Luise Rainer and Fernand Gravet for a sequence in "The Great Waltz."

hear him ; and when his music works up to a great climax the dancers on the floor whirl faster and faster : the movement of the music is accentuated by cutting which varies between Strauss, his orchestra, both in bulk and in detail, and his excited and responsive audience. The cutting (not only the dancing) becomes brisker and brisker, while the rakishness of the waltz is emphasised by rakish camera-angles.

All this is done very smoothly and flowingly : were it not so, it would fail completely ; and it must be said finally of *The Great Waltz* that it is a highly proficient piece of hackwork.

The British film *Premiere* is worth noting, not because it is outstanding, but because it embodies an interesting (though of course not novel) type of structure. The centring of the action in the first night of a new revue gives us a compact and simple time-sequence as a basis for continuity ; and we have our suspense-values ready-made in the contrast between, on the one hand, the audience unsuspectingly watching the show on the stage, and on the other, the dramatic events which are running their course behind the scenes at the same time.

It is interesting to note how the script-writer has stressed this contrast by the introduction of a comedy-character, "the man in the stalls," who plays no part whatever in the plot as such, but is cut-in at intervals complacently eating, to the disgust of the woman next to him. Where the film is weak is in using this structure as background to a commonplace murder-mystery.

For the most part, credit-titles are something of an encumbrance to a film, but a little imagination can make them perform quite a good service in creating atmosphere. In *The Gaunt Stranger*, an efficient new adaptation of Edgar Wallace's *The Ringer*, the device has been employed of making a shadowy policeman walk along beside a dark wall with a torch, flashing this every now and then on to the wall, to reveal a credit-title.

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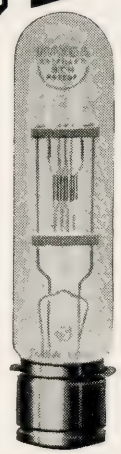

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Practical Sound-on-Disc Recording

2. *TYPES OF RECORDS*

By NORMAN DYER

The second of a short series of clearly written articles on sound recording for the reader without much electrical knowledge. The concluding two articles will deal with cutting and simple synchronising systems.

IN the first article of this series the actual mechanical apparatus required for recording sound-on-disc was described, and it now becomes necessary to discuss the other important component in the system, namely, the actual blank disc itself.

As is well-known, the ordinary commercial record is made by a method somewhat akin to the negative-positive system in film work, the original recording being on a soft wax disc, on which, after cutting, a thin deposit of copper is deposited by electrolytic action, the wax having been made conductive by the application of a coating of graphite. This copper coating is then removed from the wax, and itself subjected to electrolytic action, a coating of nickel being formed on it. The copper and nickel discs are then separated, the copper master being preserved and the nickel used for the production of a number of "stampers" by a similar electrolytic process.

"Commercial Pressings"

The stampers impress the image of the grooves in the composition records with which we are all familiar, and which are therefore usually referred to as "commercial pressings." This process, while ideal from the point of view of the record manufacturing companies who may require several thousand copies from a single recording, is far too cumbersome to be of use on the occasions where only one record is required.

Of recent years there has been a demand from various organisations, chiefly broadcasting stations and film studios, for a disc that could be recorded and played back instantaneously, or very nearly so. This has led to the development of the "direct playback" type of disc, which is now in constant use in many fields in film studios, where it is found useful for giving a direct and instantaneous check on the sound recording, in broadcasting where its use in the realm of "actuality" and similar broadcasts is well known, and, of course, among amateurs.

Experiments in direct recording, using aluminium discs, have been carried on for a number of years among amateurs, but, because of the hard and metallic nature of the surface, the quality and amount of surface noise (otherwise known as scratch) was very unsatisfactory, and with the advent of the newer types of direct playback discs, the use of aluminium was discontinued. Coming now to the actual types of records at present available to the amateur, one of the earliest and best-known is the Permarec, obtainable from Will Day, Ltd.

Steel Needle for Cutting

This record consists of an aluminium base, coated with a layer of bakelite, to which has been added a plasticiser which keeps the bakelite in a soft state. Cutting is done with a steel needle, and after this the record, which is too soft to be played in its present state, is hardened by being baked in an oven for several hours. This treatment has the effect of expelling the plasticiser, thus leaving hard bakelite. The record can then be played with any type of needle, being very hard—harder, in fact, than a commercial pressing. This particular record, however, is not used to such a great extent nowadays, having one or two disadvantages not present in more modern types.

In the first place, the heat treatment necessary causes a certain amount of inconvenience and delay, and there is another factor arising out of this heat treatment that

(*Continued on next page*)

Note how the introduction of a simple subject—the boat—gives this shot a definite interest. Without it it would be devoid of appeal.

Trouble with the vacuum cleaner. A still from the Bognor Regis A.C.S. current production, " The Green Card."

is of interest. The higher the pitch of a note, the higher the frequency of vibration and the smaller the amplitude, so that the high notes are represented in a record by the smallest variations in the wave form impressed on the record.

Now, during the heating of the Permarec disc, the whole material becomes somewhat soft, and it seems possible that these minute high-frequency vibrations are more or less melted out. In theory, therefore, the performance obtainable with these records is not up to the standard, so far as the important upper register is concerned, of that of more modern discs of different type. Given careful treatment, however, they are capable of quite excellent results.

The 'Acetate' Disc

A type of disc in great favour at the present time is the " acetate " disc. This generally consists again of an aluminium base, coated with a layer of cellulose acetate, or sometimes, cellulose nitrate. These discs are cut, as the Permarec, with a steel needle. They need no after treatment as the material, while soft enough to make cutting possible, will stand up to the wear of a playing needle, providing that this is of the " trailing " variety. These are ordinary steel needles which have been bent to an angle of about 60° half-way down the stem, so that the point does not bear directly on the record.

Acetate discs can be hardened to a slight degree with acetic acid, but no considerable hardening is possible, and their life is consequently somewhat limited, being about 50-100 playings, depending on the name of disc, type of reproducing pick-up, etc. They have the advantage, of course, of absolutely immediate playback, and for purposes where a large number of playings will not be required, are ideal. There are many makers of these discs, including Will Day Ltd., and Makers Agents Ltd.

A type of record that combines many of the advantages of those just described is the Simplat, obtainable from the V.G. Manufacturing Co. Ltd., Gorst Road, Park Royal, London. This record really constitutes a class in itself, for it has many unusual properties. In the first place, the base is of glass, instead of aluminium, which gives greater rigidity and flatness, and it is of the same thickness as an ordinary commercial pressing.

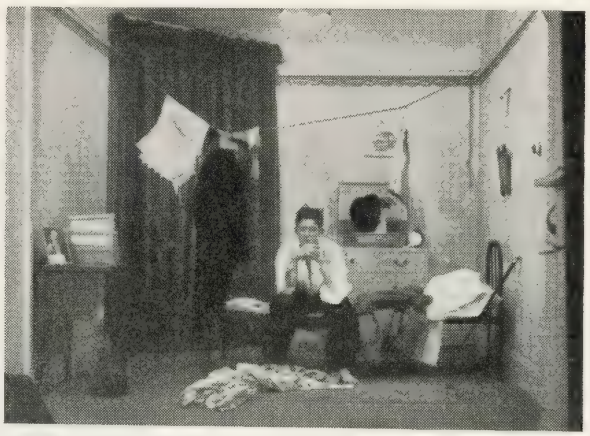
Practical Sound Recording

(Continued from previous page)

The coating appears to be somewhat similar to cellulose acetate, but is actually a colloidal substance.

Although it can be cut with a steel needle, a sapphire cutting needle, or stylus, to give it its more correct term, is preferable and is recommended and supplied by the makers. After cutting, the record can be played back, using a trailing needle, for about 5-10 times. It is usual, however, to harden it first before any playing back is done, after which it will have a life of several hundred playings, providing that a trailing needle is used.

Hardening is accomplished by the application of a special fluid, which dries in about five minutes, after which the record is polished by the use of another fluid, which dries immediately. Both these fluids are supplied by the makers of the discs, and are applied by means of a small pad of cotton wool. As there is no softening of the coating during hardening, Simplat discs will handle a very wide frequency range, probably greater than most cutters will put into them.



Harry Parfrement, leading player, in a scene from " The Green Card." Another still from this Bognor Regis production is reproduced above.

Cutting needles have been mentioned several times, and it will have been realised that these are of two types, steel and sapphire. The best results will be obtained by using the type recommended by the makers of the disc, and, in fact, most makers supply special cutting needles suited to their discs. With regard to the life of cutting styli, a steel needle will actually cut three sides of 12" discs, though to avoid any possible trouble and ensure a clean cut it is advisable not to cut more than two sides of a 12" disc. The sapphire, naturally, has a much greater life, and the Simplat will cut 24 double-sided 10" discs without changing.

The prices for recording blanks are : 8" 2/-, 10" 3/-, 12" 4/-. Individual makes vary slightly, but only by a few pence. Steel cutting needles cost 6d. each, sapphire styli 7/6 each. Trailing playing needles are 1/6 per box of 100. Recording blanks are double sided.

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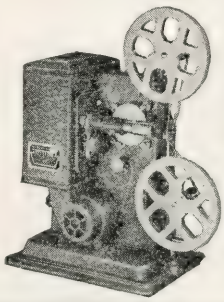

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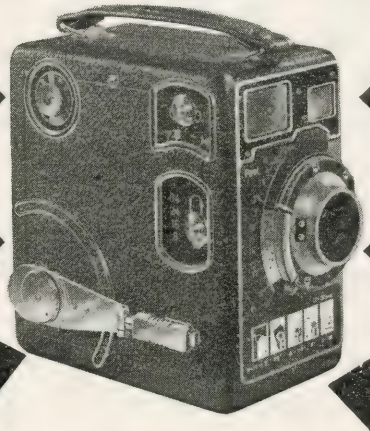

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Strength with Lightness

From one corner of it rises the main pillar on which is supported the sleeve which carries the camera platform, which thus moves upwards and downwards in correct vertical relationship to the title surface, and with no possibility of distortion due to warping or other variation, such as might be encountered in the vertical type of titler with four pillars of the horizontal type with a twin runway. The whole outfit is of a special alloy which combines strength and rigidity with great lightness, while this lightness is enhanced by tubular construction where possible.

The instrument consists of a diecast frame or chassis of L-section, measuring 10½" x 13½" externally, with an internal aperture of 7⅞" x 11" which is fitted with a heavy sheet of glass flashed opal on one side. That is the title surface proper. The chassis is supported on thin metal legs 4½" high at three of its corners. At the fourth corner the main vertical pillar is attached. This reaches down to floor level and projects upwards 27" above the chassis.

The pillar is chromium plated and has a deep square channel running its whole length on the side facing the main body of the instrument. The purpose of this channel is to avoid lateral displacement of the camera when in use. The tube is 1¼" in diameter, providing an ample bearing surface.

Four Lamp Holders

About 8" above the title surface a heavy cast sleeve fits round the vertical pillar, and is locked in position. It supports the large frame or cradle, in which the lighting outfit is held. The cradle is an open frame carrying, on the top and bottom sides of the title, two troughs 9½" long, semi-tubular in form, with a radius of about 2". Each of these carries two lamp holders, making four in all, of the bayonet type. The troughs will accommodate either domestic type lamps in any size up to 100 watts, or type S photoflood bulbs.

The sleeve which carries the lamp cradle also forms a bearing for a pulley which bears a coarse spiral groove on its periphery and is fitted with a crank about 3" long. At the top of the vertical pillar is another bearing with a single pulley of normal form.

Moving freely up and down the vertical pillar is a second robust casting in the form of a sleeve. A thin wire cable is attached to the top of this, goes up and over the top pulley, down to the bottom pulley and round it twice and then up to another connection on the travelling sleeve. The sleeve can thus be moved up and down the pillar by operating the crank, and there is provision for locking the apparatus solid when desired.

Easy to Adjust

This sleeve is the support for the camera cradle, via an L-shaped tubular arm which can be fitted into the sleeve either at the top or bottom of the casting. Adjustments enable the arm to be set at various extensions, and the camera platform at various lateral adjustments. This, combined with multiple apertures in the camera platform itself, make it easy to adjust any make of camera into accurate position for titling. There is a side register plate which enables the camera to be put back into the same position without re-adjustment.

If desired, the lighting cradle can be dismantled and the two troughs screwed into position, against register pins, to illuminate the title area from below. Perfect diffusion is given by the flashed opal plate.

THE HIGH-LIGHT WIPE

HIGH-LIGHT CINE WIPE

At last! A variety of perfectly synchronised wipes made by simple mechanical means—Can be used with any substandard camera with a rewind spindle running at approximately 8 frames a second—External to the camera—Does not interfere with normal motion on the screen—Automatic registration of the two scenes—White, neutral or black-line wipes at will—Wipes one shot after another without stopping the camera—Handsomely finished in ripple enamel and dull chromium plate. See it at your dealers, or write for particulars direct to :

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Provisional Patent

BRITISH DESIGN AND MANUFACTURE

PRICE TEN GUINEAS

SMETHURST HIGH-LIGHT LTD., 114, Vernon Street, Bolton

Moving Titles. On the two long sides of the chassis are rollers, 9½″ long and about 1⅛″ diameter, one being spring loaded to control its revolution and the other connected by a 3 to 1 gearing to a crank. This enables 'climbing' titles to be written on long strips of paper or card 9½″ wide and moved steadily upwards on the screen.

A similar pair of rollers is provided on the two short sides, except that the crank is connected directly without gearing and the rollers are only 3¾″ long. They enable strips of paper of this width bearing lettering to be moved across the screen.

Additional Accessories. There are two other somewhat elaborate additional accessories, in both cases a geared winding mechanism being fitted to the title chassis.

The first consists of a flat metal spool about 5″ in diameter, with about ⅝″ between the flanges. This is set in the title chassis so that the edge of the spool faces towards the camera, the spindle being vertical in relation to the title as seen on the screen. A sentence or word is slipped in the form of single card letters, ⅝″ high, between the shallow flanges of the spool, and the main black title card has a slot cut in it so that if the crank is turned the single letters may be seen going by in a horizontal direction.

The second accessory consists of a drum, 9½″ long by 3⅞″ diameter, which is placed in a horizontal position relative to the title, and revolved so that complete lines of letters, which are stuck in longitudinal slots in the drum, move upwards and spring into view as the crank driving the drum is turned. Another accessory which is on the way is an electro magnet which can be held beneath the title card and used to move little objects over the surface of the card—a short-cut method of 'animation.'

Price. £15 15 0.

General Remarks. We think that the conception and construction of this titling device are both excellent. The 'optical bench' principle of lining up the various parts of the outfit has obvious advantages, the crank handle method of controlling camera movement makes easy operation possible, the horizontal position of the title surface avoids the need for laborious sticking up of individual letters as is necessary when using a horizontal titler, while the back-illumination through a diffusion panel offers lots of possibilities for cartoon and effect work.

The Wizard Super Titler.

Adaptability

The outfit appealed to us also because the nature of its design makes it susceptible to addition and improvement, not only by accessories supplied by the manufacturers, but also devices prepared by the home experimenter. We were not so greatly impressed by the additional accessories, as they seemed unduly elaborate and cumbersome for the very simple effects they gave. We doubt whether they were thought out by the same clear brain that evolved the main instrument.

Every serious title worker should take the opportunity of viewing the Wizard Titler, or at any rate should obtain the illustrated descriptive literature from his dealer as soon as it is available.

(*Continued on next page*)

Far Faster . . . . **Have you tried it?**

CINÉ-KODAK SUPER-XX FILM

(16 mm. Safety Reversal)

WARNING: THE HIGH SPEED OF THIS FILM MAKES IT
NECESSARY TO USE A NEUTRAL DENSITY FILTER (N. D. No. 2)
WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT.
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High Speed
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Panchromatic
SAFETY FILM
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The amazing new Ciné-Kodak Super-XX 16 mm. film is over twice as fast as Ciné-Kodak S.S. Pan., four times as fast as regular Ciné-Kodak Pan. With an *f*1.9 lens camera, movies can be made indoors by ordinary electric light—for instance, with as little light as that provided by a 100-watt general-service gas-filled lamp in table stand (with shade removed) 2½ ft. from the subject.

Get the descriptive leaflet which contains full details and exposure tables. From your Ciné-Kodak Dealer or from Mr. A. C. W. Taylor, Dept. 6,

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OF THE WEST ESSEX FILM SOCIETY

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"KNAVE OF HEARTS" Produced by GROUP 2 of the Society.

"THE WAX IMAGE" Produced by GROUP 3 of the Society.

"HIKING" WEST ESSEX FILM SOCIETY Production.

PROGRAMME—(continued)

"DORSET STRONGHOLD"

"SOUTHERN IRELAND" & "IN CORNWALL NOW"

"GODWIN ROAD SPORTS, 1938"

"WEFS SNIPPINGS, 1938" Produced and Edited by F. STEVENS

wefs musings

On October 26th, 1938, the West Essex Film Society first saw the light of day—a weak and sickly infant, that to the casual observer would have a lifeof, at the most, six months.

Careful nursing and no small amount of enthusiasm has today nurtured this small babe into a healthy and robust youngster who has just celebrated its fifth birthday.

The result has not been accomplished easily for if any Society has had its setbacks and upheavals, surely the West Essex Film Society has had more than its share. When the Society was formed we had no permanent club-room and meetings were held with great difficulty and then only through the generosity of members who loaned us their houses. Upon eventually finding a club-room, we invariably had to move, owing to the exhorbitant rent, or a proprietor who did not like our faces, just as we became nicely settled.

Our early efforts at film making took place under the greatest difficulties and without the necessary finance, and in consequence during the first two years of our existence we did not complete one single production! We did a lot of talking, however, and if the energy so then extended on the use of our tongues had only been used in the directions, perhaps the results may have been slightly different. Who who can tell?

. . . YOU TOO *should use a* DEKKO *Cine Camera because the cost is in the camera—no 50% Import Duty.*

DEKKO Standard	f/2.5	£8	12	6
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DEKKO De Luxe	f/2.5	£11	15	6
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Write to Mr. Alan Smith, DEKKO CAMERAS LTD., Dekko House, Telford Way, London, W.3, for illustrated leaflets.

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HIGH-LIGHT HIGH-LIGHT

JUST TO REMIND YOU *that the ONLY manual on the Smethurst High-Light system of exposure is "EXPOSING CINE FILM," written by the originator of the system, Mr. P. C. Smethurst. It explains in full detail the theory and practice of this revolutionary new method. All who use it should read the book, which costs 2/- from your newsagent or photographic dealer, or can be obtained direct from the Publisher, A. C. W. Burt, Link House, 300-304, Gray's Inn Road, for 2/2.*

HIGH-LIGHT HIGH-LIGHT

HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

What's NEW in Apparatus

(Continued from previous page)

CAMERA ACCESSORY

Name. Wizard Supplementary Lens and finder.

Makers or Agents. Cinique Ltd.

Description. A disadvantage of using supplementary lenses is the difficulty of lining up the shot correctly, obtaining maximum sharpness of focus and, even more important, being able to watch the subject accurately while shooting.

This instrument consists of a 6″ supplementary lens held in a tubular mount which can be clipped to the normal lens of the cine camera. At the side of this mount is an arm which holds a tubular viewfinder at such an angle that its optical axis crosses the optical axis of the supplementary lens 6″ from its front nodal point. This tubular viewfinder contains a ground glass screen on which an image can be seen. All that is necessary therefore, is to bring the lens and finder, with the camera attached, into such position that the subject is correctly placed and sharply focussed in the screen of the viewfinder. The picture recorded by the camera will then also be correctly placed and sharply focussed. It turns a hit-and-miss operation into one of precision. Other sizes are available on request.

Price. 35/-.

8 mm. PROJECTOR

Name. Home Kodascope 8 De Luxe.

Makers or Agents. Kodak Ltd., Kodak House, Kingsway, W.C.2.

Description. The carrying case of this instrument strikes a new note, in that it is of substantial form in veneered and polished wood, walnut finish, somewhat reminiscent of a sewing machine but definitely a tasteful adjunct to the normal furnishing of a room.

The complete case is $14\frac{1}{2}$″ high x 13″ deep x $8\frac{1}{2}$″ wide, the attractive wooden yoke handle adding a further $1\frac{3}{4}$″ to the height. The weight when packed is $19\frac{1}{2}$lbs. The lid having been removed, the projector is revealed standing on the substantial polished wooden base which can, however, be separated from the instrument by undoing four screws.

Construction and Finish. The projector proper is of heavy section die-castings, finished in gold-bronze crackle enamel, which gives a very handsome, tasteful and durable finish. A few of the working parts are chromium with a semi-dull finish, only the gate proper being highly polished.

Film Transit Mechanism. The feed and take-up arms, which are cast in the main body of the instrument, carry spring belt driven spindles which will accommodate 200 ft. spools. The eight-frame feed and take-up sprockets have fixed idlers, which avoid the use of unnecessary moving parts while being perfectly efficient for this size of film.

The gate mechanism is mounted on a chromium plated face-plate $4\frac{3}{4}$″ long, running the whole depth of the projector body. The presser plate is in front of this and is fully floating, being held in place by a strong single-leaf spring and positioning pins. It can

instantly be slipped out for cleaning. A single intermittent claw is used and has a dead rectangular path. The actuating mechanism is built into a housing but appears to be of the cam type. A three-bladed disc shutter is provided.

The internal gearing has been reduced to the utmost simplicity, while preserving complete efficiency. A small, but powerful electric motor situated below the base of the lamphouse, transmits drive by spring belt to a horizontal spindle running fore and aft of the projector body. The cam mechanism on the rear of this spindle operates the intermittent movement, while a quick pitch worm thread at its centre transmits power to the feed and take-up sprocket spindles, and also by belts to the two arms, via a pair of massive sprocket wheels. Such simple design and sturdy construction means a long trouble-free life for the machine.

An outstanding feature of this machine is the framing mechanism. A vertical spindle, which projects at the top of the projector body, is rotated to frame the picture. It causes the position of the throw of the intermittent claw to be altered and thus moves the picture within the illuminated screen area. As one who has been crying out for a number of years for this general type of framing to be introduced universally in sub-standard projectors I eagerly welcome this important newcomer to the field.

Optical Mechanism, Illumination and Cooling. The whole of the lamphouse can be slid upwards by releasing one screw, to reveal the lighting and electrical equipment. The 100 volt 200 watt lamp is contained in a black iron shield and has a black cap. There is thus practically no spill-light passing out of the machine.

Wizard Supplementary Lens and Finder being used for close-up work.

No external resistance is needed for this machine.

Below the two tubes are apertures immediately above the powerful blower mechanism which is attached to the spindle of the electric motor. The draught is thus concentrated on the points at which it is most inclined and, by shaping of the tube around the projector lamp, part of the draught is led to the condenser.

The condenser is of orthodox pattern, and there is a small heat-proof glass reflector behind the lamp.

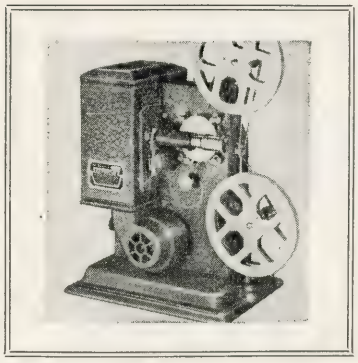
The Kodak f/2 1″ projector lens is contained in an aluminium alloy mount of good size which has on its outer surface an engraved helix which engages with a catch on the lens housing, and enables the lens to be focussed by revolving it. Very fine adjustment is possible.

There are only two oil holes, which are at the top of the projector housing. All other bearings are self-lubricating. The oil holes require only two drops of Kodak oil for every two hours' running time.

Other Controls. Owing to the improved nature of the framing device, tilting will not need to be resorted to during operation, and will only be used when first putting the instrument into position. It is thus possible

(*Continued on page 43*)

KEYSTONE—VALUE FOR MONEY



Keystone J.8, 300 watts. A sturdily built projector for 8-mm. films at an attractive price. 300-watts lamp. Achromatic lens 1 in. focus. Adjustable tilt. Fan cooled. Motor rewind. Framer. 200 ft. spool arms. Roller guides for easy threading. Universal Motor A.C. or D.C. 115-volts . . **£13 13 0**

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"202" for SERVICE. There cannot be more than a few movie enthusiasts who do not know that the meaning of the phrase "202" refers to the address of R. G. Lewis (Cine), the Amateur Cinematographers' Mecca, where everything appertaining to movie making can be seen and demonstrated. Why not drop in for a "Dem" of one of the new Keystones ?

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Bell Howell 138 Filmosound, with transformer	£75 0 0
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Victor 750 Animatophone, with transformer	£55 0 0
S.P. Wundatone Talkie, cost 110 guineas	£37 10 0
Gebescope A. Talkie, cost £95	£45 0 0
Zeiss Kinox 500 watt portable, cost £95	£48 10 0
Siemens 375 watt, cost £65	£37 10 0
Paillard G916, with resistance	£30 0 0
Ensign 100B, self contained portable	£9 10 0
Kodascope B., self threading, cost £100	£14 10 0
Ensign 180 Silent Sixteen, complete, cost £28	£8 8 0

9.5mm. Projectors

Paillard Bolex P.A., 400 watt, with resistance	£17 10 0
Paillard P.A., 250 watt, resistance and case	£14 17 6
Pathescope 200B, Mains model, cost £15	£9 10 0
Pathe Home Movie, motor, 300 ft. arms and resistance, cost £13	£5 5 0
Pathe Home Movie, for 60 fts., hand turned	£2 5 0
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8mm. Projectors

Bell Howell Filmo, cost £41	£31 0 0
Siemens 8, latest grey finish, fast rewind	£28 10 0
Kodascope 8-80, case and resistance	£23 0 0
Kodascope 8-60, complete with case	£16 10 0
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Stewart Warner, 100 watt, with resistance	£6 17 6

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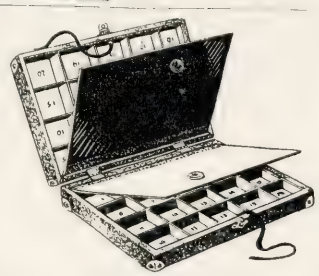

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Pathe 'H' Cine Camera, f/3.5, perfect	at £3 10 0
Pathe-de-Luxe f/3.5, fair condition	at £3 10 0
Agfa 16 mm. Cine Camera, cassette, f/3.5, perfect	at £2 10 0
Ensign Cine Titler, cost £5 5 0	at £2 0 0
Ditmar 16 mm. Cine Camera, f/2.8, as new, list £15	at £9 17 6

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to use a simple pivot between the projector proper and its supporting pedestal, which is locked and unlocked by simply turning a knurled screw.

Rewinding is done mechanically. The top spring belt is kept off the top pulley when projecting. The film will not over-run because the spindle is spring loaded. When it is required to rewind, the bottom take-up belt is taken off, the top belt is put on, the machine is started in the usual way and the film is rewound at an adequate but not excessive speed.

Accessories. Splicing outfit, bottle of oil, spare spring belt, a 50ft. and 200ft. spool and a very adequate instruction book are provided.

No electric plug is provided on the end of the lead, as it is impossible to supply one that will provide for all possible varieties of supply point. The cable has, however, a third 'earth' wire, which is very plainly marked.

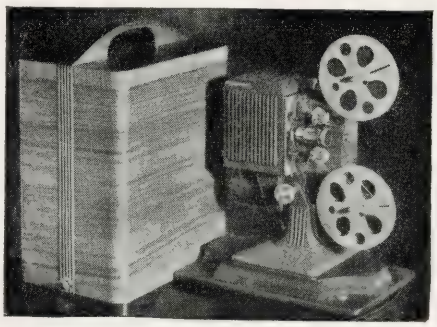
Remarks. At first sight there is nothing very outstanding about this instrument except its pleasant and tasteful appearance. Handling it, however, soon makes it apparent that its keynote is unobtrusive efficiency.

There are many excellent instruments on the market that are marred by some jarring note in their design. One or other little points of in convenience or inefficiency that spoil an otherwise excellent performance. It is not possible to find such faults in this machine. The people who have evolved it have learned from the difficulties of others—they have designed their instrument and they have lived with it until everything redundant has been eliminated while nothing that is really essential has been missed.

What's New in Apparatus

(*Continued from page 41*)

It is true that there is no reverse movement, nor is there a still picture device. A moment's reflection will show that neither of these is essential to good projection. They are merely little stunts which mean added complexity of the mechanism and added cost, which in many cases is hardly justified



because so little opportunity occurs to take advantage of the devices.

Price. Complete Outfit **£20 0 0.**

CAMERA ACCESSORY

Name. Rear Focusser for the Paillard Camera.

Makers. Messrs. R. G. Lewis, 202, High Holborn, W.C.1.

Description. This interesting device was evolved by Messrs. F. A. Sandell and D. A. Bond, of R. G. Lewis (Cine) Ltd., and is what the Americans would describe as 'custom built,' as it has arisen out of the needs of a practical user of the Paillard Cine Camera, Mr. Sandell himself.

It consists of a tube $5\frac{1}{4}''$ long, the back $3''$ being circular with a diameter of just over $\frac{5}{8}''$, the front portion being square in section with a side of about $\frac{3}{4}''$. This front portion is pierced with a circular aperture $\frac{1}{2}''$ in diameter, which is at the front end, but on the base side of the tube looking downwards. Behind this circular aperture is a prism.

The rear of the tubular section terminates in an aluminium mount which carries a rear objective. There is no rear eyepiece as the whole device fits in front of an existing eyepiece on the camera itself.

Visual Focussing

This is accomplished by means of a chromium plated base-plate which supports the device and which slips into the attachments provided on the camera to support the Paillard secondary viewfinder.

The object of the instrument is to enable the lens to be focussed visually from behind. In the normal way the operator has to come round to the front of his camera to accomplish this, which may be extremely inconvenient under some conditions of working. Now, by looking through the eyepiece of the camera with the Rear Focusser in position, he can see down on to the lens and the scale which enables him to control focus without moving from his normal operating position.

Price. £3 3 0.

Treat Yourself To One of these Useful Cine Handbooks

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By Harold B. Abbott.—A very complete guide, with full practical data and tables showing what exposures to give, distances of title card from camera, types of lettering and every other detail for the production of successful titles. Revised Edition. Price **2/-**, by post **2/2.**

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Complete Catalogue on request.

EXPERTS use DEKKO

designed to use with that camera. If you have a camera on which the lens is interchangeable and can be screwed out of its mount you are in a much more favourable position and can overcome the difficulty very easily and cheaply.

I have just produced a film of 250 feet in which the longest camera distance was 3 feet; it was made with a Dekko camera with a Taylor Taylor Hobson fixed focus lens. The front glass on this lens is nearly half

Reproduction from Article by Mr. George A. Ross in "Amateur Cine World."

YOU TOO would be in a "much more favourable position" with a **DEKKO** Cine Camera, because the cost is in the Camera—**no 50% Import Duty**

DEKKO Standard	f/2.5	—	£8 12s. 6d.
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NEW ! 8 mm. PROJECTOR

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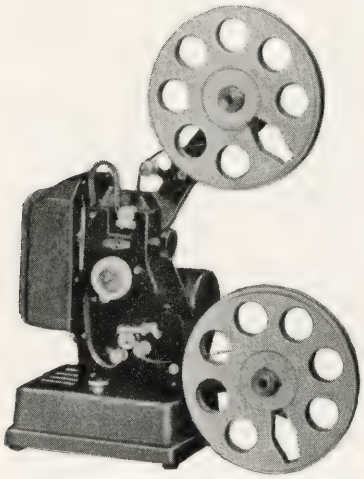

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What the

Reports and stills for the May issue of "Amateur Cine World" should reach us not later than March 28th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged in the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired. The winners of the 1938 plaque are Ace Movies *(See page 5).*

Ace Movies

(Hon. Sec. : C. West, 55, Palewell Park, East Sheen, S.W.14).

Three Floors Up has been awarded the plaque for the best society film in the *A.C.W.* "Ten Best" of 1938. *The Second Crime* has been awarded the Challenge Cup presented by the Federation of Cinematograph Societies in the Inter-Club Contest, 1938-39. *The Miracle* has been promised for showing at Duncan McD. Little's 1940 Film Party in New York.

Stockholm amateurs have sent an urgent request for an Ace Movies film for screening in that city on March 15th ; *The Second Crime* is being forwarded. Montreal enthusiast writes asking for information to enable a similar club to be formed in that city. If only a few persons in London, Eng., come forward to fill the vacancies which occur for members, everything in the garden will be lovely.

A.C.A.—Newcastle & District

(Hon. Sec. : Miss D. Graham, 24, Leazes Terrace, Newcastle-upon-Tyne, 2).

Mar. 18th : last dance of season at Rex Hotel, Whitley Bay. Mar. 23rd : films by two members; Dr. Buchsbaum and G. McDougall. Mar. 30th : films by I. B. White and J. Nellist.

Scenarios of the two films to be made this summer are nearly completed ; one will be in colour. At a recent meeting three films which won prizes at the Scottish Film Festival were shown to a background of specially selected gramophone records.

Apex A.C.C.

(Hon. Sec. : R. E. G. Copp, 14, Carolina Road, Thornton Heath, Surrey).

A room for use as studio and projection hall has been taken at Aberdeen House School. Outdoor filming of the first production—a 9.5mm. farce—will begin shortly. There are vacancies for new members, particularly 16mm. camera-men, the club not yet having sufficient support to warrant production in that gauge.

Beckenham C.S.

(Hon. Sec. : L. H. Davis, 70, Maple Road, Penge).

Production will start very shortly on a 9.5mm. fictional film play which will entail the building of the interior of an air liner inside the studio. At least one other full length film and several shorts will be made this year.

Societies Are Doing

A competition has been arranged for the best pictorial short made by individual members. The idea is to encourage groups of members to make use of the club studio and apparatus. A new proscenium has been designed ; it will accommodate a cine screen and lantern screen combined. Concealed lighting is a feature. There are several vacancies.

Bognor Regis F.S.

(Hon. Sec. : A. E. Cosens, " Le Havre," Bassett Road, Bognor Regis).

In Production : *The Green Card*, a 16mm. comedy ; expected to run to three reels. Owing to several members being occupied with A.R.P. matters the society is behind schedule with this production. Interior sets are now being shot ; it is hoped to complete them by Easter, after which exteriors (including a comic dance by nymphs for which dresses are now being made) will be begun. All 1937 and 1938 films (16mm. only) are offered for loan.

Bradford C.C.

(Hon. Sec. : A. C. Whitehead, " The Towers," Clayton, Bradford).

In Production: *The Recording Angel*, 9.5mm. domestic comedy. Productions completed : *Tubby's Day Out*, 16mm. colour, story film of scouting, awarded *A.C.W.* Leader, Feb. 1938. Annual public shows of members' prize-winning films take place on Mar. 23rd, 24th and 25th, at Bradford Civic Playhouse. Seats 1/-. Commence 7.30 p.m. Matinee Mar. 25th. Tickets from members and dealers throughout Bradford.

Bristol C.C.

(Hon. Sec. : Miss M. Mogridge, Coombe Cottage, Coombe Dingle, Bristol).

Mar. 2nd : films from the London A.F.C., Eltham C.S. and Beckenham C.S. were screened. Several members are engaged in plans for club films for the summer ; several outings are to be arranged as soon as the weather permits.

There is room for double the membership. The club has a luxuriously appointed theatre loaned by Mr. R. F. Warne (of Messrs. Warne Ltd.) but is not subsidised by or connected with a professional firm. It is composed entirely of amateurs.

Catholic F.S.

(Assist. Sec. : 36, Great Smith Street, Westminster, S.W.1.).

The production unit has released two new 16mm. films, *The Bread of Life* and *Tewkesbury Abbey*. The Drama Group would welcome more men for their Easter production. Miss Barbara Hill has won the prize for her competition film, *Solitude*, for the excellence of photography. The projection unit has arranged its programme for Lenten Displays.

Crouch End A.C.S.

(Hon. Sec. : W. Newman, 17, Church Crescent, Muswell Hill, N.10).

In Production: *Two Glorious Weeks*, 9.5mm. Shot by S. D. Newman on holiday, interiors now being taken. Will be edited and titled in time for the last film programme of the season on Mar. 18th.

Feb. 25th : *Matinee Idol*, *The Ring*, shorts, and the club's two 1938 productions, *Hornsey, Old and New*, and *London in a Nutshell*, were screened. Final script is nearly complete for first photoplay, *Holiday*, a drama, 9.5mm. New members urgently required, particularly those interested in acting, to take part in this production.

Eastwood C.C.

(Hon. Sec. : M. E. Ritchie, 4, Ailsa Drive, Giffnock, By Glasgow).

At a meeting held recently it was decided to form a circle in this district to be known as above. Full details of next meeting from the Hon. Sec. N.B.—No particular gauge of film complex.

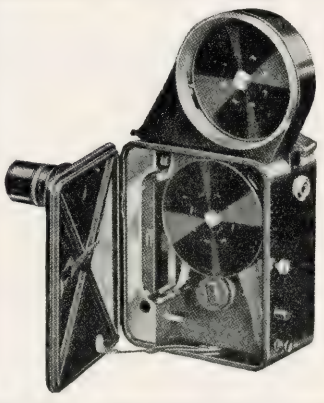
Edinburgh C.C.

(Hon. Sec. : Miss E. H. Kemp, 152, Greenbank Road, 10).

In Production: *Mrs. Mason Wants to Know*, 9.5mm. comedy; Pageant of Edinburgh series :—*While the City Sleeps*, 16mm. documentary.

The ladies of the society ran a basket whist drive recently ; it attracted a large company and proved extremely helpful to the club funds. Dufaycolor lecture by J. S. Mardel

(*Continued on next page*)



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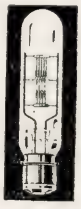

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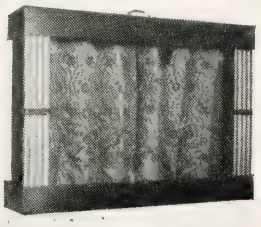

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on March 3rd proved most interesting. *Monthly News Reel* included Celtic-Hearts Cup-Tie and a comprehensive tour of the new £500,000 Maternity Department of the Royal Infirmary.

Hampton Movie Makers

(Hon. Assist. Sec. : J. Elwyn Roberts, 23, Hampton Road, Oswestry).

Premiere of the society's film, *The Strahl Plan*, took place at their cinema on Mar. 7th, 8th, 9th, 10th. Programme included 17.5mm. talking films, a local news reel and *Outwitted*, club's scout film (all 9.5mm.).

One of the production units visited a fancy dress dance and shot about 60ft. on the band, dancers, and a fancy dress parade. The reel will be included in the local news review of 1939.

Harrow C.C.

(Hon. Sec. : G. A. Ross, 64, Cecil Avenue, Wembley).

A new club which already has a well-equipped theatre with separate projection room and an additional room which will be fitted out for processing and titling. A large hall is also available for use as a studio or for large projection meetings and social evenings. In the very near future a sound-on-disc recorder will be available to members. It is anticipated that films will be produced on all three sizes, including colour. Documentary educational and similar films will be made. Film plays they consider outside the scope of amateurs.

The first few meetings will be in the nature of projection evenings, at 40, High Street, Harrow-on-the-Hill, after which film

CLUB NOTES

(*Continued from previous page*)

production will be begun. Anyone in the district will be welcome on Monday evenings, either as visitors or prospective members, but it should be pointed out that the club is essentially for the technically minded.

Harrow Films

(Hon. Sec. : R. J. Nichol, 34, Manor Way, N. Harrow, Middx.).

Romance of the Tudors will be begun in early summer. The club has just released *Our Dogs*, educational short, 9.5mm.

Kenton A.C.S.

(Hon. Sec. : N. Dyer, 263, Kenton Road, Kenton, Middlesex).

Filming will start shortly on *Keen on Birds* (8mm. colour). The leading part (that of a clergyman) is still the main casting difficulty, but all supporting parts are filled and the technical staff appointed.

At recent projection meeting a highly varied programme of amateur films was presented including an unusual puzzle film of common articles filmed at unusual angles and a film of the everyday workings of a power house.

Liverpool A.C.S.

(Hon. Sec. : W. Hope, 106, Breck Road, Anfield, Liverpool, 4).

In Production: *Who Knows ?* 9.5mm. Rehearsals have started. Membership was increased as a result of the first projection night. Included in the programme was *Temporary Gentleman* (Planet F.S.). A dance is to be held on Mar. 30th.

London A.F.C.

(Hon. Sec. : Miss M. Jasper, 99, Cambridge Street, S.W.1).

In Production: *Sound Progress*, film reviewing the activities of the sound section. Now in final stage of editing ; the commentary is being recorded.

The club now has vacancies for a limited number of new members. It specialises in the production of the "story-documentary" type of film, i.e., documentaries which require a good deal of work by a group of actors both in interiors and on location, in addition to the work usually associated with the production of documentaries. Sound film production, both s.o.f. and sync. and non.-sync. s.o.d., is also undertaken. Prospective members should write the hon. sec. now before work on this year's productions gets well started. Later it will be difficult to fit in new members. Ownership of apparatus is not essential.

At the last public show of the season at Hampstead Town Hall (in aid of the funds of the P.D.S.A.) a crowded audience saw a selection of club and other films.

Oswestry C.S.

(Hon. Sec. : E. D. Power, Albion Hill, Oswestry).

The Mayor attended the opening of the new projection theatre on Jan. 25th. Since then there have been "semi-public" shows fortnightly, at which members' films and films by other societies have been shown.

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The collections have helped the funds considerably. These projection evenings have not interfered with the normal Friday meetings, which have included a lecture-demonstration of home processing by T. P. Williams, of the Wrexham C.S. Productions, so far, have been confined to efforts by individual members.

Devonport School for Boys F.S.

(Hon. Sec. : B. Mann, Devonport H.S., Albert Road, Devonport).

In Production: *China Clay* (300ft. 16mm.). Hypersensitive neg.-pos. All interiors taken during last holidays, with the very valuable assistance of the English Clays Co.'s electrician at Lee Moor.

A member of the Camera Club has been elected to the committee in order that co-operation between the "cine" and "stills" societies might be established. Meetings have alternated with informal 'club evenings,' and through the co-operation of the School Scientific Society, numerous films of a scientific nature have been shown.

At the end of last term, a show was presented to the public in aid of funds for the making of *China Clay* ; sound accompaniment was used.

Filming a close-up for the current production of the Southend-on-Sea 9.5mm. Cine Club.

Plymouth Institution Cine Group

(Hon. Sec. : C. J. Miller, 4, Napier Terrace, Plymouth).

Recent events : screening of Chaplin's *Shoulder Arms*, followed by a lively discussion on sound and silent comedy technique ; lecture on panchromatism, illustrated by lantern slides and 16mm. films, including an X-ray film and an ultra-slow motion film, demonstrating such rapid movements as those of a fly's wings, the bursting of a bubble, etc., by H. Flower, of Ilford Ltd.; lecture on Kodachrome, illustrated by lantern slides and a 16mm. film, by Kodak Ltd. A questionnaire on future policy has been distributed to members.

Ravensbourne Films

(Hon. Sec. : L. R. Morris, 36, Cromwell Av., Bromley, Kent).

In Production: *The Old Jail*, 200ft. 8mm. comedy, now being edited. *Dead Loss*, 9.5mm. 100ft. S.O.D. directly recorded.

The Magnetic Man, comedy by T. Graham Farish, 8mm. 300ft. Great strides have been made with this film. The director, T. Graham Farish, has put his house at the club's disposal for interiors and there have been built in his factory several laboratory scenes and a very realistic magnetising machine. Rate of progress has been on average fifty shots per Sunday. Rushes show very good lighting, photography and trick work. Since *The Magnetic Man* calls for character make-up Messrs. Max Factor were approached, and sent one of their artists, Miss Gardner, to assist the society.

Recent events : 9.5mm. talkie programme ; lecture on film production by Norman Jenkins.

Rayners Lane C.C.

(Hon. Sec. : G. A. Gilbert, 5, Central Avenue, Pinner).

Many new enthusiasts have joined the club since the last *Amateur Cine World* notice, and one of the oldest members, Leonard Reeve, has recently joined a North London repertory company.

It is hoped soon to commence production of *Gigantic, Stupendous !* portraying the efforts of a very amateur film society to produce a short drama, a story of young love's triumph over adversities. A few acting parts are still available for new members.

L. G. Murray recently gave a demonstration of his Pathe talkie. One of the future outdoor activities will be a visit to a super-cinema where the members will be given every facility to see how a screen show is presented to the public.

Rex Film Productions

(Hon. Sec. : R. P. Bassett, 131, Wickham Road, Shirley, Croydon).

In Production: *The Orphan of Beechen-wood*, drama of farm life; nearing completion, but production is held up owing to lack of certain continuity shots. Shooting should have started by the time these notes appear on an all-interior magazine. The film stock, about 150 feet of 8mm. pan., has been given to the club on condition that each sequence is handled by a completely

(*Continued on next page*)

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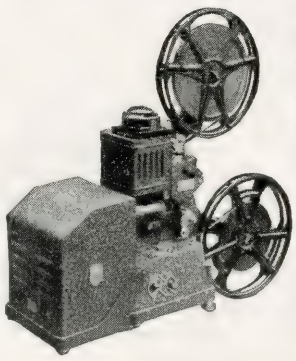

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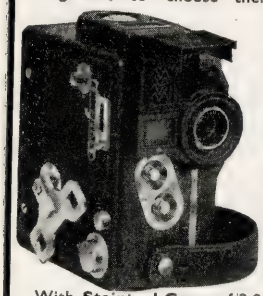

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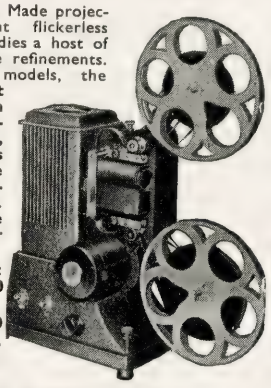

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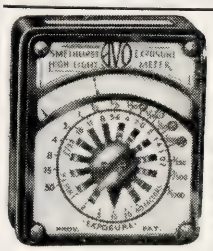

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CLUB NOTES

(Continued from previous page)

different crew. Production No. 3 : scenario approved, work to start shortly.

Rex (Public-Relations) Film Unit

(Subsidiary of Rex Film Productions)
(Unit Manager : R. P. Blennerhassett, 23, Blenheim Park Road, South Croydon).

In Production: *Night and Day*, 16mm., two reels, directed by Channon Wood with D. F. Kerswell as chief cameraman and R. P. Blennerhassett as production manager. Full details of the current production are at the moment withheld at the request of the sponsors.

The above is the first news of a recently formed documentary unit for which an experienced personnel has been recruited. An agreement has been reached with a professional unit for the use of studio space. Members are testing their new 20 kw. portable lighting outfit.

Although this is a private group of limited membership, enquiries from experienced standard and sub-standard workers will be welcomed.

Scunthorpe C.S.

(Hon. Sec. : H. B. Blaze, 102, Glover Rd., Scunthorpe).

Coming events : Apparatus and gadgets evening ; Pathescope "Vox" demonstration; Gebescope talkie demonstration ; evening of sound-synchronisation experiments on pre-chosen films. It is hoped soon to commence work on a society film. Scenarios are being considered. Competitions are being organised among groups and individuals.

Southend-on-Sea 9.5mm. C.C.

(Hon. Sec. : G. Tuey, B.Sc., 106, Southchurch Rd., Southend-on-Sea).

In Production: Film of drug trafficking, 900ft., 90ft. shot. Interiors now being shot. Exteriors (the larger part of the film) will be shot after Easter in the surrounding countryside. The processing section has recently acquired a sprocket-fed printing machine, constructed by one of the members. The current production will provide a number of opportunities for its use.

Stoke-on-Trent A.C.S.

(Hon. Sec. : H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.).

February proved an eventful month when the following successes were announced : *A.C.W.* plaque, I.A.C. "Daily Mail" trophy and London Films Cup (the latter for the third successive time) for *It Never Rains*. *A.C.W.* plaque and Wallace Heaton cups for John Martin's *Man on the Road*, and a silver medal for Mr. and Mrs. Day's *Further Outlook Unsettled*.

A very entertaining evening was spent recently when a professional news reel cameraman and assistant on the set, A. Rose, told of his experiences during eighteen years in America. Members went to Birmingham to the cine section of the Birmingham P.S. on Feb. 15th and spent an enjoyable time which concluded with the cine section entertaining them to supper—hospitality which they hope to reciprocate. Mrs. E. Young, a member, recently showed some 2,000ft. of Kodachrome taken on a three months' cruise around the hotter part of the world. The colourful Peruvian and Chilian scenes were particularly effective. Her percentage of successful exposures was very high indeed.

Summit Productions

(Hon. Sec. : K. Hunter, 7, Pensford Av., Kew Gardens, Richmond, Surrey).

In Production: *Alibi*, 800ft. drama, 150ft. have been shot.

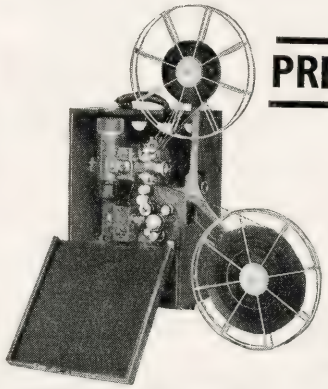
The first production, a 400ft. 16mm. drama, *The Diamond*, is now completed. The total cost was £8 15 0. In all 600 feet of film were used including all tests. It will be available for hire from May 1st, at 2/6 per night, or on the usual exchange basis.

West Essex F.S.

(Hon. Sec. : F. J. Philpott, 7, Wellington Road, East Ham, E.6.)

In Production: Films being made under the Society's group system, each group having now commenced shooting. *Sunday Morning* (W. Fein) now nearing completion. *Pot of Basil* (S. Reed).

A film school has been formed in the society to afford members an opportunity of increasing their experience in the various



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aspects of film-making and particularly that which especially interests them. S. Reed, who proposed the formation of the school, has prepared a scenario, and at the three meetings of the school which have been held to date, shots have been taken, with a change of cast and technicians at intervals. Members of the society recently visited the South Essex C.C. at the Carnegie Library, Manor Park, and heard a lecture, accompanied by photographs, on table-top photography, by Mr. Heinmann, A.R.P.S. Mr. Merryweather of Messrs. Agfa, gave an address and show of Agfacolor films recently.

At recent monthly meeting the news of the month was presented by F. J. Philpott, followed by a debate on monochrome colour film. An interesting address was given by B. G. Salt, of Gaumont-British Instructional on "trick work" in films, accompanied by a film made by him illustrating the various methods used. The meeting concluded with the showing of a production of the Blackheath C.C., *Street Player*.

Whitehall C.S.

(Hon. Sec. : L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2.).

In Production: Both the 8mm. news reel unit and the 9.5mm. documentary unit are completing films to be shown at the society's annual exhibition.

Once again the society has been awarded a Certificate of Merit in the Federation of Cine Societies' annual film competition. The film in this case was *Everybody's Birds* (John Chear, F.R.P.S.).

Recent events : Programme of films from the Polytechnic Travel Association with commentary by W. E. M. Guy, F.R.G.S. Later in the evening a number of shots—interior—were taken by members of the documentary unit. Judging of members' films for the annual show. The number of films entered exceeded all expectations. The Exhibition itself will be held on Mar. 17th, at King George V Hall, Central Telegraph Building, G.P.O., E.C.1. Two shows will be given, one at 5.30 p.m., and the other at 8 p.m. At the time of writing, seats are being reserved fast, but a few tickets may be available.

On Mar. 21st the society is holding an evening for the projection of members' holiday and family films, which will be concluded with criticism and discussion of the films screened. Members will be shown a film entitled *A Cine Kodak on Holiday* on April 4th.

Membership of the Society is open to Civil Servants only.

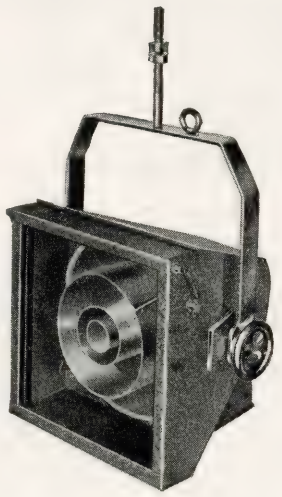
Wimbledon C.C.

(Hon. Sec.: C. W. Watkins, A.C.L., A.R.P.S., 6, Mostyn Road, Merton Park, Surrey).

In Production: *The Snob*, from a story by G. H. Sewell, directed by W. Sugden, A.R.P.S., and photographed by C. W. Watkins, A.C.L., A.R.P.S., on 16mm. neg.-pos. This film temporarily replaces *Hands*, 8mm., production of which will recommence shortly.

Recent activities in addition to the regular monthly rambles have included a talk by G. B. D. Salt on Trick Photography, a discussion with G. H. Sewell, a talk by K. Gordon, vice president of the A.C.T., and a demonstration of reversal processing from exposure to projection in under two

(*Continued on page 51*)



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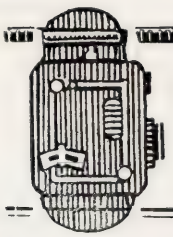

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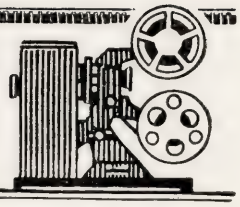

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CLUB NOTES

(*Continued from page 49*)

hours by C. W. Watkins, hon. sec. of the club. Another very successful dance was also held at the Wimbledon Hill Hotel.

Future meetings include visits from R. M. Craigen, A.R.P.S. ("Lighting for Amateurs"), P. W. Harris, F.A.C.I., A.R.P.S., club's vice president, who will give some miniature photography tips, and a representative of Associated British Cinemas Ltd. who will talk on Pleasing the Public.

NEW SOCIETIES

A cine group is in process of formation in Coventry. Interested readers should get in touch with H. Bates, Hon. Sec., Coventry Photographic Club, 42, Cranford Road, Coventry.

Cine enthusiasts desirous of joining a club in Bishop Auckland, Co. Durham, should communicate with P. Clough, 15, South Church Rd., Bp. Auckland.

Bernard Leigh, Mike Brennan, John Lee, Major Clayton Lloyd and one or two others interested, would like to hear from any resident in or near Watford, who would be interested in the formation of a club in that district.

Major Lloyd tells us that the genesis of this idea is as follows : A film was made in his own home, about a year ago, but considerable damage to floors resulted. Those concerned next made another film (*The Divorce of Lady Z Y X*) at an hotel in Chalfont. There, however, they most unfortunately managed upon various occasions to blow all the electric fuses in the place, until eventually, when they finally met for completion of their picture, the landlord sent them refreshments all round with his compliments, and notice to quit.

The survivors of the original party, undaunted, are now anxious to find suitable club premises in Watford (concerning which they would welcome suggestions), and inquiries from any prospective members.

Major Lloyd (who has made and directed a number of charity appeal films, exhibited throughout the country) is prepared to put much 16mm. apparatus at the club's disposal for such time as it may be needed—and this includes camera, lights, projector, titling apparatus, etc. Interested readers should write him at The Brown House, Denham, Bucks.

J. King, 125, London Road, Camberley, Surrey, is desirous of forming a cine club in this district. There is a miniature cinema and various other facilities for those interested in cine work. Ownership of apparatus is not an essential qualification for membership. Phone, write or call.

LATE REPORTS

Kingston C.C.

(Hon. Sec. : J. W. Kelsey, 24, Sandhurst Ave., Surbiton, Surrey).

In Production: *The Intruder,* 8mm. comedy. Shooting has just started. New studio premises near Surbiton station have been acquired. On Mar. 21st Gilbert Peak,

(*Continued on next page*)

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(*Continued at foot of column 3*)

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CLUB NOTES

(*Continued from previous page*)

of the Bank of England F.S., is showing a film of a tour through Germany and Yugo-Slavia, in mono- and Kodachrome, taken during the September crisis. Sutton Movies' films, *Apollo in Blue* and *Accidentally Hers*, were recently screened.

Finchley A.C.S.

The March issue of this society's " Monthly Circular " contains details of forthcoming events which include : Mar. 20th, members' films, followed by discussion and criticism ; Mar. 27th, 16mm. films by G. H. W. Randell ; April 1st, annual dinner and dance at Brent Bridge Hotel (provisional) ; April 3rd, films from Planet A.F.S.

Planet A.F.S.

(Hon. Sec. : H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.)

In Production: *Behold Our Leader*, a 16mm. full length comedy on neg.-pos. stock. The shooting script for this film is now finished and the second set constructed. The story calls for most of the players to wear a sack as costume, with the result that one member (who forgot to wash his sack) uses large quantities of eau-de-Cologne to prevent his becoming very unpopular. There is still room for one or two more people on the production side.

The society's film, *Refuge*, has been selected as one of the *Amateur Cine World* Ten Best Films of 1938, and will be shown at Film House.

West London C.S.

(Hon. Sec. : A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11.).

In Production: *Creeping Death*, 9.5mm. Further sets are taking place of the old ones for more interiors of the 16mm. production, still not yet titled.

FEDERATION OF CINEMATOGRAPH SOCIETIES (Competition Results).

Challenge Cup—Ace Movies : *2nd Crime* (16mm.).

Certificates of Merit—Beckenham C.S. : *Stolen Centuries* (9.5mm.). Beckenham C.S.: *You Cannot Build Without Bricks* (16mm.). Kingston C.C. : *No Laughing Matter* (8mm.). Manchester F.S. : *White Wings on the Wolfgangsee* (16mm.). Whitehall C.S. : *Everybody's Birds* (16mm.).

Entries were as follows : twelve 16mm. films ; seven 9.5mm. films ; three 8mm.

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Messrs. Gevaert Ltd., Acton Lane, Harlesden, London, N.W.10., have just issued a revised edition of " Camera Please," incorporating the best features of earlier editions, with the addition of new material. Particularly useful is the information on " Shots in Artificial Light," the exposure tables, comparison tables for the various gauges of films (dimensions of image, number of feet per minute of projection, etc.) and depth of focus tables for 1 inch and 2 inch lenses. The price is 3d.

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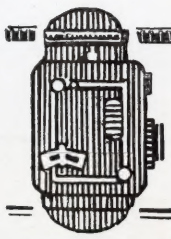

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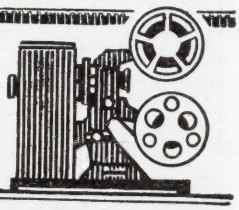

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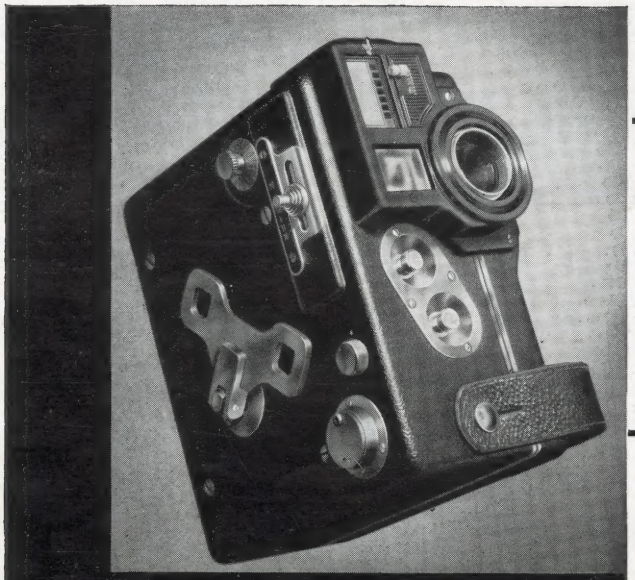
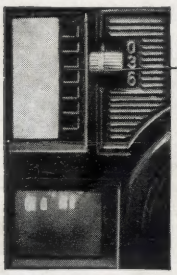


DITMAR

EXPOSURE RIGHT EVERY TIME

With the Ditmar Cine Camera correct exposure is easy ; you look through the view-finder and set a pointer alongside the darkest visible square of a series. This automatically sets the lens for correct exposure—and you are able instantly to check exposure under changing light conditions. A special plunger on the lens control button enables the view-finder to be obscured for accurate reading. All Ditmar Cameras incorporate the famous "while-you-shoot" controls.

Seen from the front of the camera.



On the left is seen the external portion of the optical wedge which gives a series of squares varying in colour from light grey to black. Immediately alongside is the aperture scale with a pointer showing the aperture in use. The adjustment of aperture is made by a sliding button in the side of the camera and when the pointer is made to coincide with the darkest visible square, the lens is set for correct exposure. The small lever marked BT is for adjusting the meter in accordance with varying film speeds.

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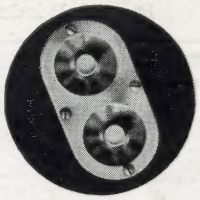
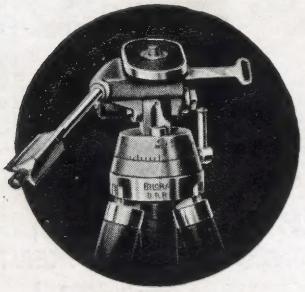


This shows the double button which enables you instantly to change from 16 to 32 frames per second or vice versa even while shooting.



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